TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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WILLIAM BONELLI.

Photo by Baker.

BOOKS REVIEWED.

"THE AFFAIR AT ISLINGTON," by Matthew White, Jr. Frank A. Munsey, New York.

Matthew White, Jr., dramatic editor of *Munsey's Magazine* and author of a story entitled "One of the Profession," has written another book, "The Affair at Islington." The new novel tells about Gilbert Dean, a singularly weak-kneed and uncomfortable person, who had in youth a love-quarrel with Estelle Osgood. They separated in high dudgeon, and Dean married, to please his mother, one Louise Dartmouth, a young woman of sterling qualities but small pretense to physical charm. Meanwhile Estelle's father had gone to the wall, and she, having gone upon the stage, had progressed in order as to become leading-lady of a road company.

One night Mr. and Mrs. Dean stopped at a Western town and went to the theatre. Estelle, professionally known as Marie Myrwin ("Biff" Hall please note), was in the bill, and, seeing Dean in front, sent him a note. Telling his wife that a business man wanted to see him, Dean went around, and there was a touching scene between the reunited lovers. They met again next day on the train, when, learning for the first time of his marriage, Estelle very properly sent Dean back to his wife. Then the cars smashed up, Dean saved Estelle from a burning coach, and the trio met at a hospitable farmhouse, where the actress did all in her power to keep her rescuer at a distance.

But the husband still pursued her. By a series of uncommonly transparent deceptions he got away from his wife to call upon Estelle at Kansas City and at Albany, which place was near his home at Islington. Mrs. Dean began to suspect a few things about this time, and, very excusably, presumed that her husband's interest in his former sweetheart might not be altogether platonic. When the company at length played Islington, matters reached a crisis, there was a frantic episode at a hotel, and the upshot of it all was Mrs. Dean's suicide. Dean was arrested on a charge of murder, the coroner having somehow failed to detect the difference between suicide and murder, and was electrocuted. Estelle went hopelessly mad, and then someone discovered that Mrs. Dean had killed herself.

As will be seen readily, the story could not have been a pleasing one even if it had been well written. And some of the words put into the mouth of the actress seem to betray the author's limited knowledge of a profession whose women members are noted for a just pride in their art. Mr. White's actress remarks, on page 10, for instance: "You do not know, none can know but we who have lived it, the miserable substitute for satisfaction that is got out of our profession. To feel that I am the mere puppet to amuse others, that I must put my arms around the neck of men for whom I don't care a fig, must smile and jest when my heart is black with gloom, and beyond all, to realize that the world, whether rightly or wrongly, holds me without the pale of respectable society, and gives me of its smiles only when the orchestra pit is between us—all this is too galling to be offset by the glitter and the glare that the audience sees."

Overlooking the extraordinary proposition about the "neck of men," the sentiment expressed concerning the repute of the calling of the stage savors only of those dark days of irrational prejudice that are now happily passed. But Mr. White's actress continued in uncertainty of herself. On page 107 she says to the singular Dean: "I am no longer in the circle to which we both belonged. I am a woman of the stage. It would only drag you down to marry me. It is dragging you down to be with me now." In charity to the author, and to his idea of an actress, it must be supposed that the mental collapse which eventually overcame Estelle had commenced to assert itself when first we meet her. Indeed, the society of a man such as Gilbert Dean would seem likely to precipitate an unsettled mind. Apart from all his other peculiarities, it is interesting to note that, on page 48, Dean speaks in a "voice having a parched sound, as though it came from a great distance." One must marvel as to what might have befallen his voice on a long-distance telephone.

"MONTRÉSOR: an English-American Love Story," by "Loota." F. Tennyson Neely, New York.

This tastefully bound and prettily printed little volume by "Loota" (Louisa Lee Anstey) tells the story of a young Englishwoman whose husband and two sons have been lost at sea, and who comes to America, where a daughter is born. In the form of a diary the mother's hopes and fears are recited as the little one, christened Montrésor, grows from babyhood to childhood, and from school days to the first taste of "society." Montrésor was a very good little girl, giving her loving mother scant provocation for anxiety until, upon her twelfth birthday, a party was arranged, and to it were bidden, among others, Jennie Jonson, Marie Temple, and Harold Costello. It appears that neither Jennie nor Marie scrupled about being kissed by Harold, but when he approached Montrésor she slapped his face.

Years afterward they all removed to Europe. Jennie and Marie were wedded to commonplace persons, and Harold courted Montrésor. The mother repeatedly warned her daughter against his advances, but in the end he and Montrésor were secretly married, and there was much trouble over the arrangement of a second wedding ceremony in a church, undertaken by way of lending a semblance of regularity to the proceedings, for the young persons were social favorites at London, and the papers might have been inquisitive. Harold was making away with a fortune illegally acquired by his father, and he was haunted by an influential capitalist, to whom, as last, he became deeply indebted, having striven to maintain an establishment far beyond his means, and having borrowed much and often. Overwhelmed by trouble, Harold finally killed himself, and Montrésor married an elderly, respectable Englishman who had worshipped her from afar for many years.

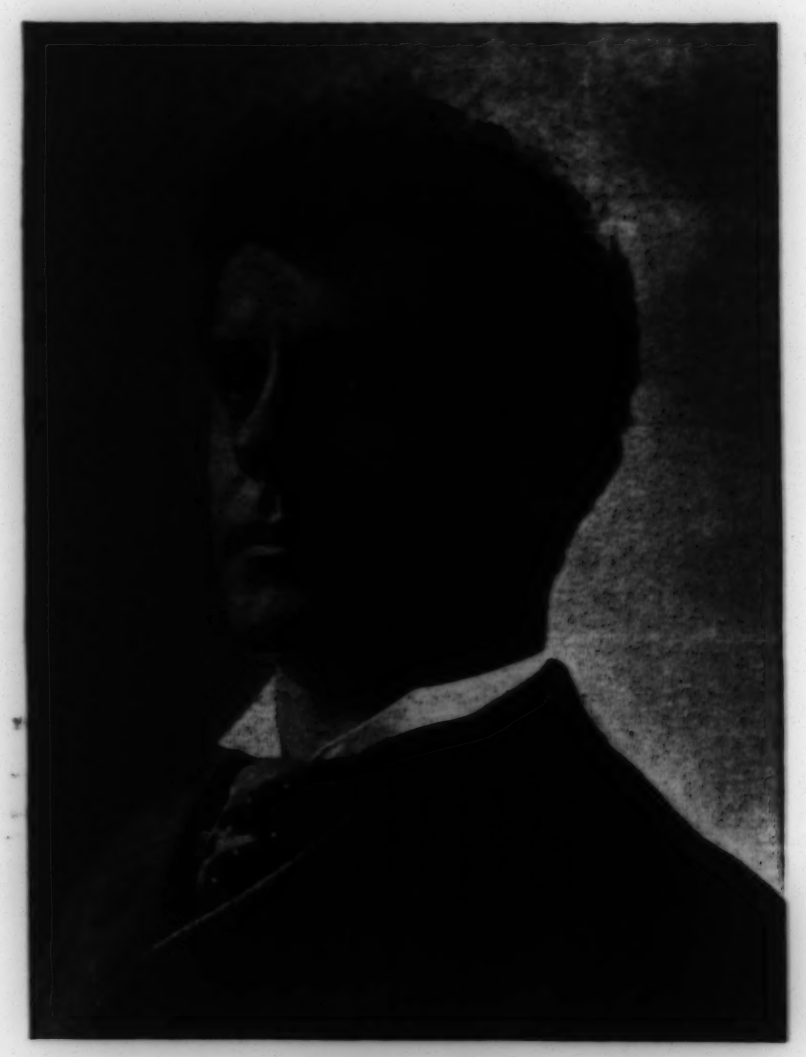
The narrative, unfolded in selections from the journals of Montrésor and her mother, is simply told and wastes little space upon irrelevant matter. There may be no mistaking the true lesson which the authoress has set out to teach, nor the sincerity of purpose in her book.

"JOHN KING, MANAGER: A STORY OF THE STAGE," by Edmond Nolcini and Grant Emmons. Dillingham Company, Publishers, New York.

This is a story of how John King, a very clever theatrical manager with much native strength of character, is ruined by love for women and misconceptions of their characters.

The general plan and tone of the book is like that of most theatrical novels. It differs in being written with a due regard for the rules of grammar and rhetoric, and with some force and dramatic power. The authors also show insight into the workings of the human mind and heart, and have painted vivid characters in the personalities of Judith Kent, Alessandro Savelli, and John King himself.

The book can hardly be called an accurate picture of stage life, because it deals exclusively with the emotions of a few characters. It is strong, yet narrow, and has none of the realism and humor which give a novel its artistic and literary flavor. Yet as a psychological study of a man who loves but has lost his faith in women, and of a woman of great sensibility and high character amid the trials and temptations of the stage, the story is interesting.



LAWRENCE HANLEY.

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Lawrence Hanley left for St. Louis last Saturday. He has just completed the cast for a notable production of A Midsummer Night's Dream, which will be performed at the Suburban Gardens on August 8 under the management of S. W. Gumpertz.

The principals include the following well-known artists: Marie Wainwright, Mary Shaw, Gretchen Lyons, Josephine Turner, Beatrice Maltman, Eleanor Brodfute, Edith Dalton, Lawrence Hanley, Edmund D. Lyons, Lucius Henderson, Harry Meredith, James Cooper, and Louis Grisell. There will be a chorus and ballet of 100 and an orchestra of fifty, and new costumes and scenery. The whole production will be under the stage management of Mr. Lyons. Manager Gumpertz is sparing neither time nor money to make the performance the most notable in the history of St. Louis, and with such artists as he has secured there is no doubt it will command general attention.

Mr. Hanley, a portrait of whom appears on this page, has not settled definitely for next year, although the leading position in the new Imperial Theatre (formerly the Hagan) has been offered him with a provision that he would be featured, and a very large salary, but owing to other negotiations Mr. Hanley has not yet decided. Two well known managers have offered to place Mr. Hanley at the head of his own company, backed by some Philadelphia capitalists, to play his Shakespearean repertoire, a proposition which he may accept. Concerning a performance by Mr. Hanley a few weeks ago a Philadelphia journal said: "While Mr. Hanley's methods in plays other than tragic impress one as being somewhat academic, his knowledge of technique allows him to play a comic role with good effect. He is a better actor than a score who are employed prosperously in the legitimate. He was one of the several talented and well equipped young men whom Lawrence Barrett gathered about him as support for himself and Booth in their well remembered starring tour. Hanley, himself, has tried starring. I often have wondered why he does not utilize his handsome face and undeniable talents in a revival of the class of plays that made young Salvini the best drawing actor of his last years."

AN ACTOR'S TRAGIC DEATH.

The body of Davenport Bebus, an actor who lived at 211 West Eighteenth Street, was found in the East River on July 11. The indications are that he committed suicide, as he sat on the dock at the foot of Eighty-first Street for some hours on the night of July 10 apparently in a state of deep dejection, and then, according to the story of Captain Jacobson, of the barge *Blanche*, who was watching him, plunged into the water.

It is said that Bebus refused the aid of a rope that was thrown to him and floated away with the tide. He is believed to have ended his life because of grief resulting from the death of a son, "little Davy." A firecracker was found in his pocket labeled "little Davy's firecracker," and also the quotation from Gray's Elegy, "No children run to lisp their sire's return."

The dead actor was buried on July 15 from the home of his brother Joseph, 319 West Thirty-fifth Street. The Actors' Fund took charge of the funeral, and the remains were interred in the Fund's plot in Greenwood.

ADOLPHE HERRMANN NEARLY DROWNED.

Adolphe Herrmann, a nephew of the late Professor Herrmann, had a narrow escape from drowning in Long Island Sound last week. In a rowboat which he had rigged with a centerboard and sails he was fishing off Herrmann Manor, between Whitestone Point and Fort Schuyler. He has recently recovered from an attack of appendicitis and therefore is physically weak. The exertion of lifting the anchor in a strong wind proved too much for him. The boat capsized and his feet became entangled in the ropes. Leon Herrmann, who had gone to call him to dinner, reached the scene at a most opportune time and rescued Adolphe.

THE DEATH OF NERO.

Walter Jones is grieved just now. His pet lion, Nero, is dead—a victim of General Humidity. Nero was presented to Mr. Jones by Mrs. Jack Gardiner, the queen bee of the Boston social hive. But this king of beasts had been a great care. He gnawed his master's arm, he cooled his friends and heated his enemies. Mr. Jones telegraphed to Mrs. Gardiner that Nero was dead, and received the cheering reply that he must bear up under his loss—that another lion will be sent him as soon as possible.

THE GRAND OPERA HOUSE OPENING.

The regular season at the Grand Opera House will begin on Saturday evening, August 21, with the presentation of Frank Harvey's melodrama, A Fight for Honor. The play will be produced under the direction of Mr. Harvey's American representative, Martin J. Dixon, who is engaging for it a special company. Among those who have already been signed are Sheridan Block, John H. Brown, Hannah May Ingam, and Bessie Lee.

☞ The Grand Opera House, St. Marys, Ohio, booking season '97-'98. H. G. McLain, Manager.

THE DRAMA UNVEILED.

It is related in history that a certain jolly old philosophical dog, one Diogenes, who lived in the City of Athens a little more than two thousand years ago, not finding the sunlight sufficiently strong to enable him to discern an honest man, lighted a lantern to aid him in the search. Whether he succeeded in his object or not, history has not recorded. He probably did not. The Athenians were a very bad lot in those days. Diogenes should have lived in our own times, so as not to have needed the help of a lantern to find an honest man; for are we not all honest, as the world goes?

For all this, whatever the personal experiences of others may have been, my own observations have led me to believe that it would require a little stronger light than even that of the blazing sun of the nineteenth century to bring into visible relief the angelic features of the truly virtuous man.

I thought, indeed, that this paragon had been evolved at the last session of the New York State Legislature—the man who introduced a bill to suppress the use of tights upon the stage. In studying the matter over, however, I came to the conclusion that he had been remiss in his duty and had fallen somewhat short of the standard of true virtue. He should have gone further, and provided for the decorous draping of all the beautiful verisimilitudes of the human form in marble or on canvas to be found in the State. Yet more, he should have striven hard to reform the history of the world in dress, as represented on the stage, especially in the cosmopolis of New York, even to the extent of compelling the ancient Greeks and Romans to wear pantaloons instead of running around bare-legged to shock our modern notions of propriety. No, he did not fill the full measure of his duty. He was "pigeon-livered and lacked gall," or the reverse, as you please.

Light and shade, the substance and its shadow, are sometimes so closely blended as to be inseparable under common conditions. So, too, virtue and vice in little things may not always be distinguishable from each other in the light of pure reason. Yet our higher instincts lead us to no false conclusions whatever.

There is a public art gallery in the city of Washington. It contains many beautiful examples of artistic sculpture, and among them are several statues of Venus, copied from the works of renowned artists. There is Venus from the bath, the Medici, a study by Michael Angelo, and others. Not far distant from these images is another, not of Venus, but of a frankly posed and entirely nude girl of, say, from fifteen to nineteen years of age, a marble glory, by Hiram Powers, an American sculptor. Now, it is a singular fact that around the enrailed base of this figure men, women, and children throng all day long, while the statues of Venus seem to be almost shunned. Why is this? It is because there is in man a powerful instinct which renders the company of a third party insupportable in the presence of amorously suggestive beauty; and in the very nature of things, Venus, being the goddess of material love, her images must necessarily be erotically suggestive. The beautiful statue of Hiram Powers' Greek Slave has no such characteristic. It is the embodied ideal of pure and innocent girlhood, and its contemplation compels respect and admiration. So we see that there can be purity in nudity.

Let us now go and see the ballet. Let us sit far enough back to heighten as much as possible the illusion of the stage. You will observe that the women now aligned before us are apparently young; that they are graceful and supple, and that they are inclined to be slender rather than stout. In this particular instance there may be no presentation of any special type, but in the larger spectacles there is generally an arrangement in groups of types. You will probably deduce from this that the object of the manager and ballet master has been to please the public in selecting types and forms not grossly conspicuous for suggestive voluptuousness, in order that with entire propriety a mixed audience of men and women may enjoy the presentation. It is very true that this condition is not always fulfilled, but its exceptions are generally relegated to the lower and cheaper orders of shows.

Now, no matter what motive took us to the theatre, we must admit that in a measure we have been conducted through a course of education in artistic arrangement and material order calculated to counterpoise in our minds the effect of any accidental grossness or vulgarity. So then, again, there may be some virtue in the unveiled drama after all. Now let the optimist forgive us our little sins for what we may be, and the pessimist damn us for what we shall not be. The world will roll on just the same, and youth, grace, and beauty, made in the image of the Eternal, shall gladden the eyes of mankind until the very night of time, and this despite of all the truly virtuous men that shall ever breathe.

THESPIS.

SHAKESPEARE OUTDOORS IN HARLEM.

An open air performance of A Midsummer Night's Dream will be given on July 30 at the Olympic Bicycle Park, at Lenox Avenue and 135th Street, in this city. Edmund Lyons will superintend the production, which will be undertaken in aid of the Abigail Free School and Kindergarten in Sullivan Street. The cast will include, it is promised, E. J. Henley, Lucius Henderson, A. G. Andrews, James Cooper, Harry Meredith, Helen Bertram, Gretchen Lyons, Mildred Holland, and Mr. Lyons, who will play Bottom. The Metropolitan Opera House orchestra and a chorus of 100 voices will offer appropriate music by Mendelssohn, Sir Henry Bischoff, Sir George Farren, Dr. Shields, and Dr. Horn. The business direction of the affair will be in the hands of C. P. De Vare, superintendent of the school, and Austin Palmer.

THE DEVIL AND I.*

The Devil and I together one night,
Watched the dull embers' fast dying light,
In a room, care-haunted, ragged and bare;
I was hunger-oppressed, in my heart despair;
For that very night my last hope had fled,
And I envied the unremembering dead,
As I yearned a long, long respite to gain
From an aching heart and half-maddened brain.
I knew he was there, though I could not see,
For the blackness of night enshrouded me;
I saw no figure, I heard no tone,
But my life-weary soul was not alone;
For out of that darkness was shaped for me
The gifts that the Devil gives misery;
And I saw, with a joy I could not control,
The strange net spread to ensnare my soul.
No costly raiment nor glittering gem,
No sceptre of power nor diadem,
Nor riches that might a king's ransom buy,
Nor the love-light that dwells in a woman's eye.
He offered not these, he wisely thought
My poor weak soul could be cheaplier bought.
For lo! there gleamed on my startled sight
A pistol, a noose, and a dagger bright;
And I saw, while my pulses leaped with glee,
A deadly draught that was mixed for me.
Strange gifts for a weary, heartworn man,
Yet quickly and fiercely the blood began
To course in my veins as with mad delight
I looked on those emblems of death and blight,
While deep in my soul something whisp'ring said,
"Come, why should one fear this array so dread?
The pistol or knife will sever life's bond;
Trust no lying fables of aught beyond.
This draught is the wine of forgetfulness,
Making death sweet as a mother's caress;
From heart-carking troubles, from poverty's sting,
An eternal respite my gifts will bring."
O, that dismal night was I really mad?
Blacker the skies, but my heart was glad,
As I pressed to my lips that magical draught,
An instant more and I surely had quaffed—
When from the church tower a clanging bell
On the listening ear of midnight fell,
With jingle, jangle and merry din,
Ushering the Saviour's birthday in;
And angel voices it seemed to me,
Mingled in that joyous harmony,
Flinging this anthem o'er valley and hill,
"Glory to God, on Earth, Peace, Good Will!"
While a cool, soft hand on my forehead prest,
Eased my aching brain and my troubled breast,
And the darkness vanished from out my soul
As a sweet content o'er my being stole.
For as upward I looked, my mother dear,
Dead and in heaven for many a year,
Stood there, as I live, with her beautiful eyes,
And a light on her face as of Paradise.
I was mad or dreaming, good friends, you'll say—
Neither, I'll swear till the Judgment Day.
The angels wished her God-speed that night
As earthward she flew on her wings of light
To rescue her child from self-murder's stain,
And to plant in his breast a man's heart again.

EDWARD COLEMAN.

* This poem is one of the latest writings of Edward Coleman, the actor, an account of whose career and recent death was published in THE MIRROR last week.

WILLIAM BONELLI.

William Bonelli, who will star next season under the management of Frank L. Goodwin in the farcical comedy The Captain of the Nonsuch, is portrayed on the front page this week. The comedy has been adapted from the French of Hennequin by Colonel J. F. Milliken. An excellent company has been engaged, and special scenery is being built by Young. Mr. Bonelli is booked in only the first-class houses throughout the country, and altogether the prospects are very promising for him and The Captain of the Nonsuch.

Mr. Bonelli is an actor of considerable power and versatility, and has made a number of decided hits in New York productions in the last few seasons. He received complimetary criticisms for his performance of Captain Gridston, the heavy in the New York production of In Sight of St. Paul's, and last season made another success of the character of Jeff Bragg in Charles Frohman's production of Sue. Later in the season he made an emphatic hit as Marshall Boner with Clay Clement at the American Theatre. Among other notices the New York *Times* said: "William Bonelli shared the honors with Mr. Clement. He ought to be kept in New York." Among other roles that Mr. Bonelli has played throughout the country with success are Handsome Harry, the heavy in Denman Thompson and George Ryer's Two Sisters; Captain Thornton in Shenandoah, the lead in Belasco and DeMille's Men and Women, and a line of leading romantic and legitimate roles, including Romeo, Claude Melnotte, and Hamlet.

Knowing Mr. Bonelli's success in heavy roles, his versatility was a complete surprise to those of his friends who witnessed the success of his performance of the leading comedy role in Friend Tom at the Bijou Theatre several weeks ago.

Mr. Bonelli has a fine stage presence, magnetism and repose of manner. He is one of the most powerful athletes in the country, his muscular development exceeding that of the majority of professional strong men. He lifts a 175-pound dumbbell with either hand at arm's length over his head, and does a number of other feats of strength for his own and his friends' amusement.

THE AMATEUR COMEDY CLUB.

The Amateur Comedy Club will give its performance this season at Mattapoissett, Buzzard's Bay, Mass., on August 19-21. Among those engaged is Ella G. Fellman, a last year's graduate of Mrs. Wheatcroft's school. The club is made up both of amateurs and professionals, and enjoys the patronage of many residents of Boston and Philadelphia.

THE MANHATTAN THEATRE.

Manager A. H. Woodhull is spending upward of $20,000 on the improvements of the Manhattan Theatre. Electric lights will take the place of gas and an entirely new stage has been built. The interior of the house has been redecorated, and when thrown open on August 30 it will present a handsome appearance.

MORE ABOUT HATS AND QUEER TITLES.

A few forceful remarks were made not long ago in this column concerning the devotion of the modern ideal actor to his hat, having especial reference to those players who persist in wearing hats in indoor scenes, both in the "society" and in the "romantic" drama, so-called.

Several faithful readers have been so kind as to write commending my zealous attack upon the methods of the popular light comedian who saw fit to wear his hat while enacting an indoor love scene in a recent play, but there appear differing opinions in regard to the headgear of the romantic drama, so-called.

My contention, as it will be remembered, was to the effect that an actor in a play of the days of chivalry should remove his hat in indoor scenes in the presence of ladies, however becoming to him the hat might be.

Concerning this point a talented actor of the legitimate school has written:

"In the days of chivalry excessive politeness did reign supreme, but not to the extent you might be led to imagine. A courtier did not remain uncovered in the presence of ladies in an interior. Upon entering, he was supposed to take off his hat, make a sweeping, elaborate bow, and replace the hat, which he wore while in the room, repeating the bow upon his exit. A nobleman of the blood royal never removed his hat in the presence of his sovereign. A soldier removed and then replaced his hat in the royal presence and in the presence of death; but when he wore a helmet he could not have been expected to do this. George IV. inaugurated the modern custom of removing the hat when in a room. Even now, I believe, some noblemen of Great Britain are permitted to remain covered in the presence of their sovereign. My observations upon the hat of chivalry are traditional, and the legitimate actor respects tradition, if no one else does."

My correspondent, no doubt, is quite correct in his statements, but his comment upon the courtier is really the only one bearing upon the example advanced in the original complaint, which had reference to certain supposable breaches of chivalric etiquette in a recent "romantic" drama, more than ordinarily involved and offering fewer than the customary excuses for existence.

I was fearful that I had made a bad break until another letter came, this being from an actress for whose intelligence and delightful art every one entertains the highest respect. After expressing thanks for my bold assault upon the actors who will wear hats in indoor scenes, this lady says:

"I have played with many stars of recognized genius, and never have known one of them dare to break the common laws of etiquette by neglecting to remove his hat in the presence of women during an indoor scene. In the case of Don Cæsar de Bazan, you are right in stating that the man privileged to stand covered in the presence of his King should remove his hat before ladies. And I believe you are right, again, in assuming that the root of the hat trouble lies in the fact that the management of hats almost never is considered at rehearsals."

A very pretty illustration of intelligence in the manipulation of the hat was furnished last season by James K. Hackett, at the Lyceum Theatre, upon the occasion of the initial representation of The First Gentleman of Europe.

Mr. Hackett impersonated Prince George of Wales, afterward King George IV., and for much of his time in the play masqueraded as a young officer in his own army. But the noble George, as drawn by Mr. Hackett, never forgot to remove his hat in the house, in masquerade or as his undisguised self.

The pretty part of the business occurred at the end of the third act on that opening night. All through this particular act—an outdoor scene—Mr. Hackett, of course, had worn his three-cornered hat. When the curtains parted for a recall, there were cries for Mrs. Frances Hodgson Burnett, who, in collaboration with Constance Fletcher, had written the play, and Mr. Hackett led the authoress out from the prompt side to bow her acknowledgments.

The point is that after wearing his hat all through that outdoor scene, Mr. Hackett remembered to remove it when he brought out Mrs. Burnett. It was the neat and the gentlemanly thing to do, but I should like to have bet that many of our players would have forgotten to do it in their persistent, abiding desire to keep on their hats all the time and at all hazards.

Some time since I predicted, with fear in my heart, that the success of The Wrong Mr. Wright and of The Good Mr. Best might be expected to deluge us with a lot of like play titles.

I even suggested a number of similarly idiotic names, just to show that any one might invent such things so long as his self respect permitted.

The dreadful day is already upon us, some one having announced The Swell Miss Fitz Swell, which is more terrible by several degrees than anything dreamt of in my philosophy, wherein the possibilities of a prefix such as "Fitz" were overlooked.

Look out for some such horrors as The Repulsive Mr. McGood-looking, The Inebriated Mr. Fitz Teetotaler, The Perfectly Sane Miss De Ranged, or The Charitably Inclined Mrs. Van Closefistedness.

If there are to be any premiums paid for really bad titles, I strongly recommend myself as qualified to furnish a line of goods slightly worse than anything yet offered, albeit the competition is certainly strong. THE CALLBOY.

Managers of first-class attractions wanting time write or wire H. G. McLain, Manager Grand Opera House, St. Marys, Ohio.

VALERIA.

A rare and radiant beauty, with coral mouth outlining pearls, with violet eyes of lustrous meaning, and velvet skin and wealth of waving hair. Her svelte form clad in shimmering sea green silk glides with swift movement toward the footlights.

A thousand eyes are fascinated. A thousand voices shout glad welcome. A graceful greeting. A smile sweet and winning, a tone melodious; the manner of a maiden free from care, all the world before her where to choose.

The play is done. The curtain falls, and the people file gaily out of the theatre, satisfied and happy at the picture presented of love and mirth and marriage, while the pretty star wends her way through the wings and dark halls to the dingy dressing room.

"Ah, Nanette, I am so tired."

"But madame was very lovely to-night. Will not madame look at the flowers?"

"No, no; send them to the hospital as usual. They may give a moment's pleasure to suffering creatures who are, after all, happier than I."

"Pauvre petite, vous êtes fatigué?"

"Indeed yes. Hurry. Dress me quickly. He was in the box to-night. Give me that black satin cloak with the hood. What, a note? Let me see: 'Carriage waiting; good racket; don't miss it.' Quick, Nanette, never mind my hair. He likes it this way. If I am not at rehearsal be sure and tell the manager that I have a severe attack of neuralgia; quite impossible to read my lines."

"Oh! Let him get somebody else then." This to a mild protest. "Good night." Out of the stage door, into a cab, longing arms, hot kisses, whirling wheels, and all the noise and glitter is left behind, and all the darkness and gloom is waiting ahead. Down a dirty, disreputable street the driver turns, and halts before a tall, dilapidated building. They step out and knock at an alley door. It is opened by a Chinaman, who speaks not, but leads them through a rear building to a ground floor room. Another knock. They enter a low ceilinged cellar-like apartment with wooden shelves or bunks ranged round the walls.

"Hallo, Nell," says a figure in the farther corner; "how was the house to-night?"

"Sold out before the doors opened."

"You'll lose your pull, Nell, if you don't quit this game."

"Is that you, Jack?"

"Yes. Come over by me and I'll cook for you."

"Not if the court knows herself," remarks he of the cab. With a laugh she tosses aside her cloak, loosens the pretty gown and takes her place beside him.

They are a handsome couple. The weird scene serves to bring out their picturesque outlines.

Dominant beauty, insolent, insistent with physical power; and as the poppy fiend weaves his spell, they tell each other of things that never have been, that never will be. They think they are telling the truth, and so the hours creep by in vaporous density and are not known. Now and then the heavy silence is broken by a song or a curse, a laugh or a moan, until at last the tired night thrusts in the shivering, reluctant morn.

"God! Rehearsal! Don't speak of it. Get me a drink of brandy. I can't breathe, Jack; I'm choking."

"Help! I'm afraid she's gone. Call an ambulance, you; some one. Don't arrest her, officer. She don't know what she's saying. Dope fiend? Yes. So am I. We all are. What of it? Hell."

The wagon rattles away with its insensate burden.

Madame will never again ride in the satin-lined coupé. Her carriage is the prison van, her boudoir a grated cell, her smile a gross, repulsive leer. The voice that charmed with tenderest tone and speech of silver, now mutters bitter curses, and in the intervals of freedom—Heaven save the mark!—look some night in the hours of crime among the city's sin, and there you'll find her mumbling in the corner of a den, craving nothing, caring for nothing but a dime's worth of gin, and the solace of an opium pipe.

The man? Oh, the man is sensitive on the subject, and doesn't tell Ilione, who came after, for she is the perfection of purity, the soul of innocence, who lifts her eyelids rarely, sighs a saintly sigh, and slowly sips absinthe.

PEARL EYTINGE.

THE SCENE PAINTERS.

Joseph Ayers will paint two productions this Summer at the Grand Opera House, Wilmington, Del.

Merry, De La Harpe, Volz and Merry have contracted for two sets of scenery for The Land of the Living, one for Cuba's Vow No. 2, and two for Ed Rush's spectacular production, The White Crook.

John J. Quinn and Elmer E. Swart will paint the stock scenery for M. H. Burgunder's new Nesbitt Theatre, Wilkes-Barre, Pa.

Joseph Physioc is painting at his studio elaborate sets for A Coat of Many Colors and for A Southern Romance.

Trafton G. Plaisted will paint for William Deverna's Nature an intricate transformation cloud scene.

Charles Fletcher has the contract to paint the scenery for the Lillian Lewis production of For Liberty and Love. James A. Curwood is the stage carpenter in the same contract.

VAN BIENE AGAIN.

Auguste Van Biene's next American tour will open at Boston on September 20, closing on January 3 at New York. On May 2 he will reappear in England, presenting his new comedy if it succeeds here. Frank Harvey has submitted to M. Van Biene a new play, which he may produce soon.

GOSSIP OF THE TOWN.

A very versatile and reliable actress is Grace Sherwood, whose portrait is shown above. Among Miss Sherwood's conspicuous qualities, in addition to her dramatic talent, is a readiness to meet all emergencies. Several managers have her to thank for a rescue from tight places. On two days' notice she assumed the role of Jane at the Standard Theatre, when Johnstone Bennett was detained at Quarantine, and she received commendation from the press and from her managers that was very gratifying to her. With hardly more time for preparation she played the part of Madge in In Old Kentucky when, in October, 1894, Laura Burt was hurt in the horse race, and she played so well that she remained with the company for the rest of the season. Miss Sherwood's first New York success was in the part of Belinda in Blue Jeans. She starred for fifty-six consecutive weeks in The Limited Mail, and during the latter part of last season starred in A Bowery Girl. Miss Sherwood has a well cultivated voice and is a graceful dancer. Although she usually plays soubrette roles, she prefers pathos to comedy. She is spending the Summer at Sheepshead Bay.

Ethel Marlowe and Mrs. Owen Marlowe, who have been spending several weeks in Asbury Park, returned to town yesterday.

Lyster Sandford has accepted a position on the staff of the *Mail and Express*.

Johnnie Pringle is a proud and happy father, a son having been born to him recently in Logan, Utah.

Rehearsals for George H. Broadhurst's new comedy, What Happened to Jones, begin at the Manhattan Theatre on August 1. Prior to its New York opening, the piece will be given at the Hyperion Theatre, New Haven.

H. A. Du Souchet's new farce, The Swell Miss Fitz Swell, written for May Irwin, will be seen at the Bijou in November. The cast will include Joseph Sparks, Ignacio Martinetti, William Post, Marion Giroux, and Gussie Hart.

Beryl Hope took a substantial benefit on July 3, at the Théâtre Français, Montreal. Miss Hope has been for two years a member of the company at this house, and has become a strong local favorite. After the performance a reception was given, and there was presented to Miss Hope a handsome traveling bag mounted in silver and gold.

Alida Cortelyou will return to the Lyric Theatre, London, next month to play in a revival of The Sign of the Cross. She was offered the part of Berenis again in America, but has preferred to remain in London.

Oscar Eagle, who for several years has been an enthusiastic wheelman, was recently elected president of the Gallia Cycle Club of Ohio, which numbers eighty members.

William Calder has secured the English rights to Edwin Tilton's new society play, Are You Glad or Sorry?

Paul Gilmore and Mrs. Gilmore have been in the city the past week. They will remain but a short time, spending the remainder of the Summer at a nearby seaside resort.

Emily Rigl, who has recovered from a serious illness, has gone to Milford, Pa., to complete her convalescence.

Salter and Martin's Uncle Tom's Cabin company has been out since August 15, 1896, and has missed but one performance, that being caused by the burning of the theatre at Belvidere, Ill. The regular Fall season of the company will open at Grand Rapids on August 1.

Johnnie Pringle will open his season in Denver, Col., in A White Elephant.

The Syracuse, N. Y., Athletic Association gave a minstrel performance on June 28 at the Grand Opera House, in that city. In the circle were A. H. Gutstadt, Charles Bedell, Henry J. Hughes, Henry J. Yorkey, Dr. William Barnes, John Gilroy, Fred Matthews, William Meir, Horace King, Fred Hale, James Gilroy, Emil Meir, Adelbert Nichols, James Devlin, James Mitchell, Henry Gersbacher, Fred Mahlerwein, Thomas Lunn, William V. Havens, Frank Baldwin, and Prof. Karl Kresser. Ed Trautman directed the music, and the olio included Wills S. Grant, the Weir Brothers, A. W. Delano, Al. Shellenburg, the Gilroys, and the Norton Brothers.

Gustavus Levick, who inherited considerable money from the late Milnes Levick, talks of building a large apartment house on the site of the old homestead in East 138th Street, which he will call "The Levick."

IN OTHER CITIES.

SAN FRANCISCO.

The Frawley co. at the Columbia presented Shenandoah, matinee and evening, as a special holiday attraction 5, and followed it 6-11 with that delightful comedy, The Two Escutcheons. The latter play is always sure of a warm welcome in San Francisco. The members of the Frawley co. fit excellently well into the atmosphere of the piece.

It was as Captain von Vinck that Frank Worthing made his first appearance with the Frawley co. last season, and he renders the part in the same satisfactory way as on the former occasion. By nature and breeding he is eminently qualified to portray the character of a society idler. Harry Corson Clarke, as Thomas Foster, of Chicago, had his first good chance this season, and he too repeated the striking success which he made of this part last year. As the Baron von Wettengen, Theodore Hamilton had to stand comparison with Tyrone Powers, and his scenes dragged a little. The dignity and breeding of the Von Wettengens was somewhat lacking in Mr. Hamilton's portrayal of the part. Thomas Ross gave a satisfactory performance of Rudolph, the scion of the house of Von Wettengen. The patrons of the house have regretted that Mr. Frawley did not himself see fit to play this role. Gladys Wallis, of course, fitted perfectly into the character of Mary Foster, the young American girl. Her performance could not well be improved upon. Blanche Bates took Maxine Elliott's part of Mrs. Stevenson, the American widow, and the play suffers nothing by reason of the change. She somewhat misses the mock dignity with which Miss Elliott used to slyly poke fun at the vast difference between the self-made American and the aristocrat of the old world, but all in all her portrayal of the part is more complete and better rounded than was Miss Elliott's. Miss Bates' undercurrent of gentle womanly feeling lends a peculiar charm to the character of this decidedly original American widow who, seeking to reform a spendthrift member of England's upper ten, ends by falling in love with him. As usual, she and Mr. Worthing excel in their delicate love scenes, and in clever word fencing, in both of which this play affords them ample opportunity to display their talents. Business has been very good throughout the week. Christopher, Jr., follows 12-18, to be succeeded by Pudd'nhead Wilson.

The Lyceum co at the Baldwin revived The Prisoner of Zenda 5 for matinee and evening as a special holiday attraction and drew good houses. It was followed 6-10 by The Mayflower, which is preceded by the one-act comedietta When a Man's Married. The latter is effectively performed by Joseph Wheelock, Jr., Helen Macbeth, J. Brandon Tynan, Elizabeth Tyree, and David Elmer.

The Mayflower is a refreshingly simple and natural picture of an idyllic love story, and is a welcome change from the artificiality of Zenda. Louis N. Parker, the author, in whose play of Rosemary John Drew has made such a success, has returned to first principles of dramatic construction, and tells his story with simple and graceful dialogue, and without any straining after false effects or brilliant sentences; yet the result is most effective, and the attention of the audience never flags for a moment. The setting of each of the three acts is picturesque and attractive; the first is an interior in Amsterdam in the Spring of 1620, the second a quaint hostelry on the quay at Plymouth, England, and the third a new clearing in the virgin forests at Plymouth in New England. This play might perhaps not seem so excellent were it in less clever hands, but the Lyceum co. are everything that could be desired in their various parts. Mr. Hackett as Lord Gervase Carew has the most difficult part, and he handles it with so much discretion that when the audience learns of his former deception it is entirely ready to forgive it. He is most ably seconded by Edward Morgan as Jack Poynings, who in this character is given the best chance which he has had this season. It is a fine bit of work, and he certainly divides the honors with Mr. Hackett. Charles Walcott as the typical Puritan father, Roger Mallory, has scored another success; he fits into the part as though he had stepped out of some old picture. Mr. Dustan as Tobias Mardyke has the only part in the piece which portrays the Puritan asceticism of character, and partly for this reason and partly from the merit of his performance the character stands out well defined and strong. Miss Mannering delivered a prologue written by the author before the curtain most charmingly, and her interpretation of the character of Joan Mallory in the play which followed left nothing to be desired. She is certainly delightful in light emotional roles, and is so exceptionally natural and free from affectation of any kind that she is peculiarly suited to the part of a Puritan maiden. She is sympathetic and flexible and makes a sweet picture of feminine loveliness in her simple gowns. Miss Tyree as Cicely Prentice offers a contrast which sets off the character of Joan most effectively. Mrs. Whiffen does a good bit of character work as Bridget Hoskyns, and the other parts are effectively handled by Grace Root, John Findlay and Joseph Wheelock, Jr. The last week of the Lyceum co.'s engagement, 12-17, will be given up to repertoire, as follows: The Late Mr. Castello, preceded by the balcony scene from Romeo and Juliet, by Miss Mannering and Mr. Hackett; The First Gentleman of Europe, and The Prisoner of Zenda.

At the Alcazar 5-11 a French farcical comedy, A Victim of Circumstances, preceded The First Born, which is in its tenth and next to last week. Selene Johnson and George Trader, two of the three new people recently engaged by Mr. Belasco to become members of the Alcazar Stock co., made their initial appearance in the play first mentioned. Miss Johnson possesses a striking personality and made a very good impression, although she was perhaps not very happily cast. George Trader, who is well and favorably known in San Francisco, has improved since his last appearance here and was well received. Mrs. Bates does excellent work. The same bill will be continued 12-18.

The Orpheum, with three new additions to the programme, has been doing an enormous business 5-11. Heindl, the 'celloist, still delights the audiences, and Canfield and Carlton, Caron and Herbert, and Smith and Fuller are very amusing. Lew Dockstader is the greatest kind of an attraction and has some new jokes and songs this week. Of the new people, Imogene Comer, well known as a descriptive singer, seems to be the most popular. She delivers a tragic song with great dramatic force and ends with an effective tableau, creating much applause. T. W. Eckert and Emmet Berg render a musical skit called Master and Pupil, which has been well received. Harry Le Clair, who has been frequently seen here, appears in a clever act.

Wang, with Edwin Stevens in the title-role, continues an excellent drawing card at the Tivoli, but will be replaced 12 by Isle of Champagne, with Edwin Stevens as King Mumm.

At Morosco's 5-11 a military drama, Captain Paul, has drawn good houses. It is well staged, and with the addition of several new members—namely, Ulric B Collins, F. W. Strong, and Rosella La Faille—the company is strengthened and a good performance is given. A battery of cannon, men-of-war, and other mechanical effects create enthusiasm.

Adgie and her lions still prove a good drawing attraction at the Chutes. There is also a good vaudeville bill and an animatoscope to delight the crowds.

Earl King, treasurer of Hoyt's Theatre, New York, is here on a flying visit, accompanied by his wife. He expects to spend a few weeks at Del Monte. It is his first visit to this coast, and he says he likes the town and climate.

The Christian Endeavorers, 20,000 strong, have taken possession of the town, but purple and gold, the California colors for the organization, are not very much in evidence at the theatres. Mr. King did not have his badge on.

William Jennings Bryan spoke in the open air at Central Park on the afternoon of 7, and in the evening at Woodward's Pavilion. If he charged admission and could draw the same kind of a house he ought to command a big salary.

Francis J. Carlyle has been rehearsing for his first appearance with the Alcazar Stock co. in Rosedale, which will be produced 19. He is looking very well and has been warmly received by many of his old friends in this city.

This is John J. Pierson's last week at Morosco's Grand Opera House, where he has been doing good work in heavy roles. He starts for New York immediately to appear with Andrew Mack in The Ragged Earl co.

Manager S. H. Friedlander is expected back from his Eastern sojourn early in August.

John Drew will be the next attraction at the Baldwin, presenting Louis N. Parker's play Rosemary. He will simultaneously open his season and that of the house on August 2.

Francis Powers, author of the successful Chinese play, The First Born, is at work on another play dealing with the Greek and Turkish question, which he expects to have ready for production very soon.

W. W. KAUFMAN.

BUFFALO.

Little Miss Buffalo, an original burletta in three scenes, was presented for the first time on any stage at the Casino 12. The book and original music are from the pen of Frank David, under whose personal direction the piece was produced. The plot follows that of Said Pasha closely, the scenes and characters having been localized. Two hobos from Toronto, Tona and Wanda, arrive in Buffalo with a desire to visit Woodlawn Beach, termed in the play "an amateur Coney Island." They are met by George Rapids, an aristocratic member of the Bison Club in love with Miss Buffalo. To Rapids Tona explains that he is in search of a long lost daughter. Rapids explains the situation to the King of Buffalo, who thereupon invites the hobos to accompany him to the Beach. In order to be with Rapids, who is regarded by the King with disfavor, Miss Buffalo disguises herself as a street car conductor, and the party start for the Beach. At Woodlawn Tona discovers in Maid of the Missed his long lost daughter, whom the King of Buffalo banished fourteen years before. Remorse and love influence the King to seek the hand of Maid of the Missed in marriage, and Tona gives his consent. When the King learns that Rapids has made a big winning at policy, he consents to the union with his daughter, and all ends happily.

The make-up of Ben Hendricks as Judge King is clever and true to life, and his song, "I'm King," is one of the best numbers in the piece. Al. Leech and Tom Whyte, as the two tramps, are good; the grotesque dance of Mr. Leech made one of the genuine hits of the performance. Jenny Eddy, in the soubrette role of Miss Buffalo, was captivating at all times, and added much to the success of the production. Lillian Lorimer as George Rapids appeared nervous, and her voice lacked volume. Ida Howell assumed the role of Maid of the Missed acceptably. Of the musical numbers much in praise might be written. "Delaware Avenue" is a catchy waltz song that has real merit. Perhaps the best song in the burlesque is "Merry Little Coppers," which received repeated encores. The work of the chorus was at times wretched. The production has attracted big patronage, and is evidently good for a run. It is one of the brightest pieces of the sort seen here in some time.

Small patronage caused the Kirwin Opera co. to abruptly terminate its engagement at the Star. The co. left 10 for Rochester, where the members rest for two weeks and then open at the Lyceum. The Wilbur co., which was playing at Rochester, opened at the Star 12 with The Royal Middy. This co. is a favorite here, and big business has been the rule throughout the week. The singing of E. A. Clarke was the best feature of the performance. Will Kohnle introduced some amusing comedy and a good specialty. Mae Baker, the new prima donna, is vivacious and has a fairly good voice, particularly in the lower tones. The draping of an American flag with ribbons to match her dress should be omitted. The living pictures are tiresome. Grand Duchess is the bill 15-17. The week of 19 Merry War and Mascotte will be sung.

The Lyceum closed 10 for the Summer, and the veriscope is no longer with us. The season has been a successful one financially, as the house is always assured of a steady patronage. The attractions have included a number of melodramas of little merit, some good farce-comedies, and a few entertaining comedy dramas. Manager Laughlin has always conducted the house in a business-like manner, and is to be congratulated upon the results. The theatre reopens August 23 with The Girl I Left Behind Me.

Manager Lane, of the Lorraine Hollis co., is in town and will remain here several days.

Macey Blyth, who has recently signed with Richard Mansfield's co., is spending the Summer here.

Charles A. Fuller closed with the Wilbur-Kirwin co. 8.

Fred McClellan has retired from the management of the Casino. This will be regretted by many of the patrons, who have always found him obliging. Beginning 18, Mr. McClellan will direct a number of Sunday night entertainments on board the steamer *Pilgrim*. The first bill includes a number of well-known variety performers.

I saw Major Burke, of Buffalo Bill's Wild West Show, at the Chutes the other day disporting like a small boy.

Bonnie Lottie, who was a feature of the bill at the Casino 12-17 does some remarkable dancing, but spoils her act by remarks to persons in the audience.

Manager Laughlin, of the Lyceum, has returned from a business trip to New York city.

Clairesse Agnew has been in town attending the races. She occupied a box at the Star 13.

The National Convention of the Theatrical Mechanics' Association will be held here 15.

John Pancher, musical director of the Wilbur-Kirwin co., will have charge of the Lyceum orchestra at Rochester while the co. is resting there.

The Albany and Syracuse delegations to the Elks Convention at Minneapolis passed through Buffalo on their way home 13. They occupied two special cars, and the members spent the day at Niagara Falls in company with a number of the members of Buffalo Lodge 23.

Emmett Drew and Mrs. Drew (Hattie Richardson), of the Wilbur Opera co., are resting this week at Pangburn Villa, Lake Ontario. They rejoin the co. 19.

Manager Stirling, of the Star, went to Detroit 12 on business.

REINOLD WOLF.

ST. PAUL.

Despite the extremely hot weather prevailing week 5-10 the Eugenie Blair co. gave a pleasing production of Jane Eyre at the Metropolitan Opera House, and drew fair audiences, closing their Summer season to a large attendance 10. Miss Blair made a very favorable impression in the roles she assumed during her engagement and will always meet with a warm welcome from St. Paul theatregoers.

The Deutscher Theatre-Verein Athenæum produced Frans Schoenthau's comedy, Schwabenstreiche, at Mozart Hall, Sunday evening 11, as a benefit performance for Edward Tittmann, a member of the society. The hall was well filled and a very creditable performance was given to a delighted audience. Mr. Tittmann will go East to study for the dramatic profession.

Eugenie Blair left on Sunday 11 for Washington City to rejoin her husband, Robert Downing, at their home in that city.

The Metropolitan Opera House will be dark 12-24. Manager L. N. Scott leaves for New York about 15 to complete his bookings for the coming season.

The Giffen-Neill co. will play a return engagement at the Metropolitan Opera House 26-31.

Mrs. Ella Wren, of the Eugenie Blair co., left on 11 for Long Island, N. Y., where she will rest until Eugenie Blair commences her regular season.

Kate Blancke's broken arm is nearly well. Miss Blancke was the victim of a bicycle accident a short time ago.

Tuesday 13 was circus day. Large crowds lined the streets to see one of the finest show parades ever seen in this city. The large business done by Barnum and Bailey's Show is strong evidence that St. Paul is a good circus town.

Wednesday 7 was a gala day in St. Paul, the occasion being St. Paul Day for the Grand Lodge of Elks, who were entertained royally by the St. Paul Lodge of Elks No. 59. As fast as the antlered hosts arrived in the city they were escorted to Elks' Hall and the Hotel Ryan, where an abundance of refreshments were served, and the brethren entertained with music from the various bands and local clubs. In the afternoon many accepted the opportunity afforded by a carriage drive to view Summit Avenue and the other picturesque drives of the city. A large number by special invitation visited Brother Hamm's brewery, and enjoyed his hospitality in a thorough inspection of his immense plant.

The barbecue at Como Park was a complete success and was enjoyed by the host of visiting Elks until late in the evening. About 20,000 people gathered at the park to welcome the B. P. O. E. After the exhibition of fireworks in fraternal designs the visitors returned to the city, and a glorious finish of the day's enjoyment was the social session held in Elks' Hall.

Gilbertie Learock, of the Ward and Vokes co., is in the city visiting her relatives, and will remain until opening of the regular season.

The numerous steamboat excursions and dancing parties are well patronized.

GEORGE H. COLGRAVE.

MILWAUKEE.

After a most successful run of vaudeville lasting twenty-nine weeks the management of the Alhambra has presented a change in the shape of light opera. The Schiller Opera co., direct from the Schiller Theatre, Chicago, opened here 11 in The Beggar Student, under the management of Adolph Rosenbecker, to full houses. The performance was a creditable one, and the large audience most appreciative. Much attention had evidently been devoted to costuming and stage mountings, the Grand Salon of the Palace in act 2 being especially good.

The title-role was ably filled by Miro Dellemotta, who invested the part with much vivacity and grace, and sang pleasingly. The part of Countess Laura was taken by Bertha Bayless, who possesses a charming presence and a fine voice, and knows how to use both. Beatrice McKinzie, as the Countess Bronislava, was bright and attractive, and imbued her part with plenty of vivacity; Sylvian Langlois, as Janitsky, sang with considerable force, and sustained the character with boldness and fervor; the General was admirably played by Sigmong Carlin. The remainder of the co. were equal to the several roles assigned them, and the work of the chorus was satisfactory.

The Beggar Student will run for the remainder of the week; Said Pasha week of 18. A different opera will be presented each week, the co. having the following under preparation: Fatinitza, Black Hussar, The Fencing Master, Gypsy Baron, Chimes of Normandy, Olivette, La Mascotte, and The Gondoliers.

The Exposition Music Hall opened on its fifth season 11 with a large attendance and a good bill, consisting of the following: Stanley and Jackson, in a funny musical sketch; M. C. Lawrence, a very clever trick bicycle rider; Eclaire Brothers, "The Demon and the Crocodile," in a novel contortionist act; Alfred M. Arnesen, equilibrist; Bernard Dyllyn, who made a hit with his comic songs; Herr Langalow, the Shooting Star; Madame Vetter, of the Mysterious Globe; Plechtl's Tyrolean Sextette, and the Robinsons in a musical act. The management promises strong vaudeville attractions during a brief Summer season. The following artists appear week of 18: The Manhattan Four, the Valdus Sisters, Howard and Emerson, Livingston Robinson and Brooks, Josie Harvey, De Vose, Mazzet and Mazzo, Van Hawkin McPhee and Hill, and the biograph.

Schlitz Park continues to be well patronized. Little Miss Milwaukee holds the boards until 13; a travesty named The Corsican Brothers, or The Troublesome Twins, by Warren F. Hill and Gustave Luedars, will appear for the first time 15, at which Charles K. Harris' latest song, "I've Been Faithful To You," will be sung by Arthur Deagon.

The veriscope pictures of the Corbett-Fitzsimmons fight will be exhibited for two weeks at Davidson's Theatre.

C. L. N. NORRIE.

PORTLAND.

At the Marquam 9 two select crews from battle ships *Monterey* and *Monadnock* (now temporarily in the harbor) gave a very worthy performance of specialties before a large audience and to general satisfaction. The proceeds, which were a goodly sum, were for the benefit of current expenses of the Portland Seamen's Institute and Bethel. It was under the management of J. A. Howard, chief machinist *Monterey*, who is well remembered in Charleston, S. C., for his famous minstrel show there on board the battleship *Indiana* last February. Among those of the crews who took part in the performance were: Walter Miller, J. W. Wesley, G. F. Lee, O. E. Linden, W. P. Conway, and J. E. Stewart. E. W. Gardiner made a hit with his rendering of "The Old Armchair." The specialties were the dancing of Tommy Ryan, recitations by W. Fitzgerald, cornet solo, Frank Tole, and stringed-band selections by J. A. Howard, J. J. Fuller, G. Webb, L. Little, G. F. Lee, P. J. Hyde, and Frank Tole.

The Third Street and Cordray's remain dark.

At Foreman Hall 7 Josephine Large gave the fourth of a series of recitals before a well filled house, and it proved one of the best of the series of recitals. Miss Large's rendering of Beethoven's "Moonlight" was conceded by all to have been the best interpretation of the sonata ever heard here.

Assistant Manager George L. Baker, of the Marquam, with Mrs. Baker, left 11 for a tour of the Eastern States. While away Mr. Baker will attend the annual convention of the Theatrical Mechanics' Association as a delegate from this city.

Bengie Harrison, of Portland, will soon join the Alcazar Theatre Stock co., San Francisco. She has just completed a two-years' course in Sargent's School of Dramatic Art, New York. Her forte is soubrette roles. Miss Harrison will no doubt be a success in her new venture. She sings well, especially negro dialect songs, has a pleasing appearance, and her manner is very captivating.

Instead of the usual fair this Fall, the Portland Industrial Exposition propose holding a harvest festival, the plans for which are now under way.

O. J. MITCHELL.

MINNEAPOLIS.

The Giffen-Neill Stock co. presented The Idler at the Metropolitan Opera House week of 11, opening to fair business. The piece was new to local theatregoers, but notwithstanding this fact it was given a very cordial reception, and deservedly so, because the presentation was thoroughly artistic throughout. Edythe Chapman, a new member of the co., was cast as Lady Harding and acquitted herself admirably. James Neill made his first appearance during the engagement as Simeon Strong and sustained his well-known reputation for finished work. Charles Kent was an effective Sir John Harding. Robert Drouet was seen to advantage as Mark Cross. John B Maher, although cast in the minor role of Bennett, showed himself an artist of intelligence and discrimination. William F. Owen made an amusing General Merryweather. Anne Blancke was a charming Kate Merryweather and Kate Blancke a pleasing Mrs. Stanmore.

The Marie Bell Opera co. gave The Mikado at the Lake Harriet Pavilion 12 to a large audience despite the strong counter attraction of Barnum and Bailey's Circus. Gilbert and Sullivan's tuneful opera was presented in a very creditable manner, both principals and chorus not sparing themselves in their efforts to please. Marie Bell made a decided hit as Yum Yum. Edgar F. Seamans won favor as Nanki-Poo. Helen Salinger, a recent addition, was happily cast as Katisha. The others were equal to the demands made upon them.

Barnum and Bailey's Circus gave two performances 12 to very large crowds afternoon and evening. The Dunham Family of acrobats, the trained horses and elephants and the bareback riders proved taking features in the main show, and Little Peter and the Orissa Twins drew the most attention in the museum.

P. C. CAMPBELL.

DETROIT.

Wonderland's little theatre has everything its own way this week (11-17), it being the only place of the kind open, and as the programme offered is an excellent one and the weather cool enough to permit of enjoying it, the house is doing even more than its usual good business. The Santini Brothers are quite remarkable in their imitations of bell ringing, and also contribute to the song and dance list. Pearl McIntyre is seen in an acrobatic dancing act, which she winds up with buck dancing. Chris Green's act is a musical one, in which he shows his knowledge of many instruments. Rice and McIntyre furnish a comedy act. The performance ends with a sketch given by Raymond and Clark.

The following notice clipped from the *Free Press* may be of interest to some of THE MIRROR readers: Andrew A. Mallon, the well-known comedian, who was in the stock co. managed by Thomas W. Davey in Detroit in the '60's, is living at 23 Charlotte Avenue. Since he used to make merry for us long ago, he has traveled around the world, been a professor in a university and otherwise acquitted himself in the manly and gentle "Andy" Mallon way.

Amelia Stone, who has been resting at her home in Detroit since her return from Australia, left last week for Atlantic City, where she will remain until August 15, which is the date fixed by Hoyt and McKee for the first rehearsal of The Stranger in New York. In this play Miss Stone will play the role of the woman spy, originally played by Marie Millard.

KIMBAL.

PROVIDENCE.

There was a change of bill 12-17 at the Crescent Park Music Hall, and business has been very good. A burlesque co., headed by Tenley and Simonds, presented The Greaser, and specialties were furnished by Udell and Pearce, Tom Nolan, Ettie Albion, John L. Manning, Lizzie Right, Mamie Whiting-Shepard, Antoinette Cyr, Gardiner Brothers, Annie Carter, Viola Griffin, and Annie Fields.

At the Forest Casino, Rocky Point, the ollo for the week 12-17 included Three Vilona Sisters, Three Sisters Lane, the Davenports, the Lessendens, Mudge and Morton, the Belmonts, Margaret Rosa, Sadie Stephens. A burlesque called A Trip to Rocky Point was also given by the entire co.

Fannie Newhall will star next season, so I am told, in repertoire, supported by William Frederics and a strong co.

George B. Chandler, agent of Rose Sydell's London Belles Burlesque co., is in the city.

The Farnum Brothers, acrobats, arrived at their home in this city last week for the balance of the Summer.

Max Nathanson has leased Lothrop's Opera House for next season, and Abe Spitz will manage it for him. The house is now being overhauled and will be thoroughly renovated inside and out. A new metallic front will be put on and add much to the attractiveness of the house.

HOWARD C. RIPLEY.

CLEVELAND.

La Mascotte, with an exceptionally strong cast, was the attraction at Haltnorth's Garden Theatre week of 12. The Bettina of Carrie Roma was very pleasing, delighting the large audiences, while Harry Brown, as Lorenzo, was very comical. Rose Beaudet and Harold Blake alternated in the role of Frederick, Prince of Pisa; Maud Hollins was good as Fiametta, and the piece was well staged.

Heart and Hand will be given week of 19.

Large crowds have witnessed the veriscope at the Lyceum Theatre giving a reproduction of the Corbett-Fitzsimmons fight. The exhibition is managed by Colonel Billy Thompson, assisted by Smiley Walker as business-manager, and will remain at the Lyceum through the week of 19.

George H. Adams Comedy co. has been holding forth at Euclid Beach Park all week, commencing Sunday 11, appearing in a piece entitled A Country Terror.

Charles and Julie Emmonds and Mort Emerson, in specialties, will be the attraction at the Park commencing 19.

Max Faetkenhauer's Centennial Band is now playing regularly at Crystal Lake Park.

WILLIAM CRASTON.

KANSAS CITY.

Papinta, the beautiful dancer, created a sensation at Fairmount Park 12-17 in her gorgeous drapery dances, El Capitan, The Firmament, The Fire, and The Lily. The audiences were intensely enthusiastic. The bill also included a clever sketch, Husband in Clover, in which E. W. Thomas and Agnes Knight appeared to excellent advantage; also some new songs by Merri Osborne, and local pictures on the animatograph. Macart's Dog and Monkey Comedians come 19.

Liberati closes his engagement at Washington Park 18.

The vitascope is on exhibition free at Budd Park, and there is a free vaudeville at Chelsea Park with moderate attendance.

FRANK B. WILCOX.

PITTSBURG.

W. N. Adams, who has become the lessee of the East End Theatre for a period of ten years, will have associated with him in the management H. C. Shwab, formerly of the Harry Davis circuit. A list of strong attractions has already been booked for the coming season.

The Alvin will probably open September 6 with Primrose and West's Minstrels.

E. J. DONNELLY.

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NEW YORK CITY,

Friday, Oct. 15, 1897.

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DENVER.

At Elitch's Gardens week commencing 11 a double-bill has been presented, consisting of the curtain-raiser, In Howard County, a dramatization by F. E. Carstarphen of a story by Fortune L. Storr, and a farce-comedy entitled That Dinner at Olympia, an adaptation by George R. Edeson. For obvious reasons I refrain from commenting upon In Howard County. Mr. Edeson's adaptation That Dinner at Olympia made a pronounced success, as it is full of witty lines and intensely humorous situations. It was splendidly played. Mr. Edeson as Carnaby Fix being in his element and giving one of those clean-cut, brilliant and unctious performances for which he is famous. William Burress as the negro servant also scored heavily, and his interpolated songs were warmly received. Jennie Kennark again proved her versatility, and was a charmingly satisfactory Sybilla, while that sterling actress, Leonora Bradley, was, as usual, clever and wore some stunning gowns. Walter Edwards' work is constantly broadening, and he handled the light-comedy role quite as artistically as he has heavier roles in prior productions, while Rolinda Bainbridge played with her accustomed spirit, and was magnetic and interesting.

The New South is announced at Elitch's week of 18.

The performance of Caprice by the Manhattan Stock company week of 11 is probably their best offering this season. Victory Bateman's performance of Mercy Baxter was notable for its sympathetic interpretation, finesse and artistic value. Charles Lothian played the light-comedy role brightly and intelligently, and Edward Mawson and Coulter Brinker were acceptable. I understand that while still remaining as comedian of the co. Frank Kendrick has been relieved as stage-manager. This seems to be a step in the right direction, the result being that Caprice has been the best presented production yet given by the co.

C. F. Reynolds and Co. have secured a lease on the Orpheum Theatre and will open it about September 20 as a combination house, playing farce-comedies, burlesque, and vaudeville companies at popular prices.

H. Coulter Brinker, of the Manhattan co., had a birthday 11, and in honor thereof took the Manhattan co. on a tallyho ride to Golden.

The pupils of Margaret Fealy, of the Tabor Grand School of Acting, gave a matinee performance in the theatre at Elitch's Gardens 12, the plays presented being The Setting of the Sun, Little Rebel, Open Gate, and Drifted Apart. Of the pupils participating, commendable work was done by H. Van Meter, Arthur Young, Maud Fealy, Bird Allen, and Loula Howland.

F. E. CARSTARPHEN.

INDIANAPOLIS.

Manager Harry Webber, of Wildwood, has sold his interest in the place to Fred A. Sullivan, who will continue to produce popular plays during the heated term. For the week 12 Fanchon is the attraction. On the first night the new manager was greatly encouraged by a large audience. Lettie Colton appeared as Fanchon and Lew. A. Warner as Didier, both showing ability. L. E. Atkinson was a clever Father Barbeau and Ella Lawrence was very clever as Mother Fadet. Among the others in the cast were Mr. and Mrs. Al H. Bailey. The State and Municipal officials have been especially invited for the evening of 15.

A number of public-spirited business men have contributed a fund which will be used in giving open-air band concerts in the public parks. The Indianapolis Military Band has been engaged, and good music has been promised by those having the matter in hand.

Fairbank and Kissels still attract good business.

The City Fathers are struggling with an ordinance governing the construction of theatres; both English's and the Park will no doubt be completed before any decisive action is taken by the Council.

W. W. LOWRY.

CORRESPONDENCE

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Columbia Opera co appeared in La Mascotte, Chimes of Normandy, and Mikado to good business during the second week's engagement; week of 12 in repertoire.——ITEMS: Jack Hirsh closed his season as manager of the Columbia Opera co 8, and accompanied by Mrs. Hirsch left for New York.—Charles Riggs has been engaged to don the managerial toga.—Katherine McNeil, the prima donna of the Columbia Opera co., has been winning golden opinions from the press for her ability and tact in handling her co. during the engagement here.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): The season at this house will open 26 with Frohman's Lyceum co., headed by James K. Hackett and Mary Mannering; the co. will open with The Mayflower, and will follow with the other plays in their repertoire.——OAKLAND THEATRE (F. W. Stechen, manager): Bates Stock co. presented a Wild Goose Chase 5-11 to fair business; performance very creditable. Coming: Same co. in a Celestial Maiden 12-18.——ITEM: Celestial Maiden, which will be put on at the Oakland week of 12 is a Chinese play of three acts from the pen of Charles Ulrich, a local writer. This will be the initial production, and Ola Humphrey, the Oakland actress who was with Ward last season, will play the title-role.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Albert Hasmer and Hattie Rass in The Plunger July 2; fair performance to small house; same co. in Monte Christo July 3; good performance to small house. House dark July 4-10.——TIVOLI THEATRE (E. C. Rice, manager): June 28-July 3 Kempton Komedy Kompany played to good business.

CRIPPLE CREEK.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): House dark 11-18. Nothing booked.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): House dark week July 4-11. Coming: Week July 19-26, the Bittner Theatre co.——CITY HALL (P. Mack, lessee): The 1900 Club's evening of Fun and Music 8 was well rendered by the best local talent; the Misses Harrison and McNeil handled their parts with great ease and grace, while Messrs. Gillies, Darby, and Morgan agreeably surprised their attentive listeners; beautiful Miss Henry in her rendition of Naughty Zell captivated the audience. Coming: July 17, 18, The Miner's Oath by local talent.

CONNECTICUT.

HARTFORD.—ITEMS: William Gillette cabled his relatives here that he was not seriously ill, and would take a short rest in the country.—The Elks sent a delegation of fifty-four uniformed members to the Grand Lodge meeting at Minneapolis, and received a prize of $100 for largest uniformed delegation going the longest distance.—William Gillette's house boat, the *Terror*, which has been anchored off one of the docks since last Spring, has been rented for the season and towed to New London.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): C. Garvin Gilmaine, character actor and impersonator, arrived in this city several weeks ago, and gave one of his costume recitals at the above house, which was largely patronized, after which he coached a local dramatic co., and gave a performance 7 for the benefit of the Key West Guards, putting on two plays, A Bachelor's Divorce and The Boston Dip; the house was crowded and the audience was well pleased with the entertainment. Mr. Gilmaine will give another performance at the same house 13 for the benefit of a local charity, and will then leave for Tampa.——ITEM: Manager Q. Charles Ball left 10 for Jacksonville, where he will spend six months. His house will open in October for the season.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (H. T. McIntosh, manager): The Southern Price co. failed to draw a house 5, and showed to small houses 6-10; performances were entertaining, but not of a kind to draw this hot weather.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. A. Pinney, owner and manager): Mass meeting 10 to packed house; city election 12. House dark week ending 17.——ITEM: To morrow, 12, is our seventy-first birthday.

ILLINOIS.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Annie Besant, theosophist, 16, 17. Richards and Pringle's Minstrels August 2.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Freeman's Minstrels to good house and pleasing performance July 5.——ITEMS: The co. close here until August 16, when they open with the Fair dates of Southern Wisconsin.—Charles Cass, comedian of the co., left for his home in Pekin, Ill., for a month's rest.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Leeds, hypnotist, and co 12-14; light houses; poor show. Georgia University Graduates 15.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Manager Heverin is making a number of changes in the house, but expects to have it ready for the opening August 16.——ITEMS: Myrtle Day, who has been ill for past two weeks, has sufficiently recovered to resume her place in Walter Main's Circus.—The City Council, a new farce-comedy from the pen of J. H. Tyndale, will take the road early in September under the management of Jack Allison.—Winfield Conger has been engaged for part of John Ames with the Southern Heart of Chicago co.—Richard and Pringle's Minstrels open their season at Chicago July 28 under the management of W. A. Rusco.—Jake Simons, manager of Heart of Chicago co., has gone to Benton Harbor to spend the Summer.—Chris. Bruno has been re-engaged for part of Snapper in The Pulse of New York.—Jouett Meekin, of the New York Base-Ball Club, is here visiting his parents. Jouett will be tendered a social session 17 by the local Lodge of Elks.—Jack Flaherty is to be business-manager for Carter's new play, Under the Dome, which will have its first production in Chicago early in September. Mr. Flaherty is at present managing the Great Northern Roof-Garden.—Managers Heverin and Walter Floyd, of Siberia co., returned 12 from Minneapolis, where they have been attending the B. P. O. E. reunion.—Rev. T. B. Timberlake, of this city, was appointed Grand Chaplain of Elks, at the Grand Lodge meeting at Minneapolis 6-12. Rev. Timberlake was the first Exalted Ruler of the local lodge and is exceedingly popular with the members of the order at large.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): House dark past week.——SOUTH SIDE OPEN AIR THEATRE: The vaudeville show is enjoying good attendance under the management of Mr. Jersey; change of programme every evening.

IOWA CITY.—OPERA HOUSE (J. N. Coldrew, manager): The Opera House has been sold to J. N. Coldrew, who managed it six years ago. Noxon and Toomey are at work on a new drop curtain and an entire new set of scenery. The auditorium will be redecorated, and "one-a-week" will be the rule.

MASON CITY.—AUDITORIUM (A. H. Gale, manager): Closed for season.——PARKER'S OPERA HOUSE (A. T. Parker, manager): Van Dyke and Eaton Comedy co. June 23-30 to fair business; performance fair. Ben Warner Comedy co. July 12-18; return engagement opened to S. R. O., giving great satisfaction.——ITEM: Warner co. close season here Saturday.—Manager Parker reports an excellent list of attractions for next season, which opens September 12.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): House dark.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): House dark.——ITEM: Manager Beall is in New York booking for next season.

DES MOINES.—CROCKER PARK THEATRE (J. S. Connelly, manager): Billy Link Comedy co. 12-17 to large business.——ROOF-GARDEN (C. L. Maitland, manager): Vaudeville 12-17 to fair business.

KENTUCKY.

ALLENVILLE.—OPERA HOUSE (Glass and Carvell, managers): Part of Boyd Swainston's Vaudeville co. showed here July 12 to small audience; performance very unsatisfactory. Blake, the trick bicycle rider, being the best performer; the co. seems to be out of money. Nothing booked for Fall yet.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Burt, manager): Jessie Mae Hall co. week of July 27 are booked on account of races.——ITEM: The house is booking quite a number of strong attractions for the Fall.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bart McCullum, manager): Edwin Milton Royle's military drama Jovita 12-17 is the best play ever seen on the island, and the stage effects are superb; big houses.——RIVERTON PARK: Gorman's Olympia week of 12 gave a unique comedy entertainment to good attendance.——COVE THEATRE, WILLARD (Wolf Brothers, managers): Vaudeville bill 12-17; fair business.——PEAK'S ISLAND RINK (George W. Gordon, manager): Professor Albert Waltz and Pango, the trick monkey, are among the attractions here 12-17, and are drawing well.——ITEMS: The Metropolitan Amusement co. has been organized under the laws of Maine for the purpose of carrying on all kinds of public amusement. Frank W. Lodge, of Boston, is president, and Henry B. Winnett, of Boston, is treasurer.—The Joseph Green Dramatic co., numbering fifteen, were in town 11 en route for the East, where they play a series of engagements along the Maine coast.—Harry Conor, Hoyt's well-known comedian, is stopping at the Merryconeag House, Harpswell.—Richard Mansfield is summering at Blue Hill, where he is engaged in writing his autobiography.—J. J. Spies, the New York theatrical agent, accompanied by his charming bride, visited Peak's Island 5.—Major T. C. Howard is spending his seventh season at Peak's with his old cronies.—Gustave T. Wallace, late stage-manager of the Brooklyn Lyceum Theatre, is here for the season. Next season he will go with Pock and Furmann, in Back Among the Old Folks.—Maude Granger writes she will be here 19.—Jerry Grady and wife (Frankie Carpenter) are spending their vacation at Peak's, where they are arranging new plays for next season.—Ed Sullivan left 12 for New York to commence rehearsals with Kennedy's Players co. This is his second season with them. Ingomar will be their leading production.—Joseph Callahan, one of McCullum's last year stock, is here visiting his wife, Beatrice Ingram. They intend going out with their Faust co. again next season.—Charles Brooker, the popular artist at the Pavilion, is to join Kennedy's Players in the Fall. Beatrice Ingram was presented with a basket of roses 9.

MASSACHUSETTS.

LOWELL.—LAKE VIEW THEATRE (Thomas Golden, manager): The opera co. presented The Bohemian Girl week of July 12; the performances are fair, but business is rather light.——ITEMS: Max Miller, so long identified with The Dazzler co., was given a benefit 14 at Music Hall. Among those taking part were: Ida Marie Rogers, W. H. Way, J. W. Benson, Will West, and a list of local favorites.—Mr. Miller has been quite ill for some time past, and it is pleasing to note that his benefit was a success.—Noah's Ark has left town.—The Zoo made a change of quarters 12, and during operation a tent pole fell, severely injuring a small boy.—Forepaugh and Sells' Circus billed for 31.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Players' co. booked for week of 12 failed to put in an appearance, the co. having gone to pieces at Mechanicville, N. Y.; the manager was arrested by the hotel proprietor.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Flints, hypnotists, played to good business 8-17; very amusing entertainments were given each evening, and the audience kept in a continual roar of laughter; Ada St. Clair (Mrs. Flint) sang several songs in a very pleasing manner. New York Comedy co. 21.

MICHIGAN.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Si Plunkard to fair house, good entertainment 7. Francis Labadie 12. Coming: Lloyd and Lorrain Comedy co. 19 and week.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Santanelli to good business 4 to 11, excepting 8, when J. C. Lewis as Si Plunkard played to his usual crowded house.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): High School Exercises June 24; crowded house. Ladies' Musical and Dramatic Club in Mr. Bob July 7; medium attendance. Manhattan co. in repertoire 12-17.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A fair audience assembled July 10 to witness the veriscope reproduction of the Corbett-Fitzsimmons fight; the film which contained the fifth and sixth rounds caught fire and burned up; loss said to be about $750.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The veriscope pictures of the Corbett-Fitzsimmons fight were shown 13 before a big house, giving general satisfaction; the management announced that the film showing rounds 5, 6, and 7, had been destroyed the night previous at Kalamazoo, which caused no little complaint.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The veriscope 14 to good business; gave good satisfaction.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Strasliplka, manager): Week of July 5 The Gilmeys to good business.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark 5-10.

MANKATO.—MANKATO THEATRE (Jack Hoeffler, manager): The Van Dyke and Eaton co. closed Saturday 10 to a big week's business; in spite of hot weather, we turned people away every night. Coming: The Leeds Hypnotist and Vaudeville co. 19-21. The Van Dyke and Eaton co. to a return date July 26 and week.——ITEMS: The Leeds are booked over the entire Hoeffler circuit.—Barnum and Bailey's Circus comes July 14.—The Warner Comedy co. closed at Lawrence, Minn., Saturday 10, owing to poor business.

FARIBAULT.—OPERA HOUSE (Jack Hoeffler, manager): Coming: Van Dyke and Eaton co. in repertoire July 19 and week. Leeds, hypnotist, and High Class Vaudevilles July 28-30.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Home talent minstrels 9 to poor business.——PERTLE SPRINGS CASINO (J. H. Christopher, manager): Pertle Springs Dramatic co. to splendid business.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): The Mexican Troubadours and Vaudeville show 11-17 doing fair business.——ITEMS: This engagement closes the theatre, which will be thoroughly renovated for Fall opening. Manager Nichols is booking some good attractions for next season and the prospects are bright.—There will be only one theatre in town next season.

MONTANA.

BUTTE.—MURRAY THEATRE (John Maguire, manager): The Huntington Stock co. week of 5 in Moths with Turned Up as a curtain-raiser, did a fairly good business and gave an excellent performance; week of 12 The Silver King by the same co.——PAVILION THEATRE (Dick Sutton, manager): Week of 5 Rip Van Winkle with Frank Linden as Rip; good business; good show. Week of 12 A Point of Honor, with La Rose and La Rose in a Mongolian skit.——ITEMS: Maguire's Stock co. has closed notwithstanding the fact that the members were engaged for twenty weeks. They are suing for salaries. The facts of the case are that when the co. left Butte for Missoula and Hamilton, Mont., Mr. Simpson and Mr. Edmunds, directors, objected to taking Miss Kervon as leading lady, but were told by Mr. Maguire that he engaged her, and he paid her; and she should go. She did go, but her salary not being in sight she naturally wrote of the matter to Mr. Maguire who replied that if Simpson and Edmunds did not pay her the co. would be closed. As she was not under salary to Messrs. Simpson and Edmunds, they, of course, would not pay her out of their 50 per cent., and the co. was closed.—Julius Reinhart, secretary of Silver Bow Lodge, B. P. O. Elks No. 240, of Butte, dropped dead in San Francisco July 3.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (Oscar D. Rand, manager): A very poor entertainment was given here June 10 by Fred D. Straffin of pictures of the Corbett-Fitzsimmons fight, and others by the acemegraph; poor house.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Waite's Comic Opera co. opened a return engagement 12 in Girofle-Girofla, and, in spite of the torrid weather, the attendance was larger than at the opening performance of the previous engagement. The interior of the theatre is cool and inviting. The opera was well sung by a cast headed by Marie Laurens. Mamie Taylor is a valuable addition to the singers, and the chorus has been strengthened. The specialties between the acts are pleasing. The bill during the week will include Maritana, The Mikado, Bohemian Girl, Olivette. Next week, beginning matinee 19, a new line of operas will be sung.——ITEMS: Lagoon Island, between Albany and Troy, has been leased by the Paul Boyton co., and will be formally opened to the public 15.—The Oneonta Theatre co. was incorporated 13 with a capital of $20,000. The directors and shareholders are: William H. Morris, R. D. Baird, Willard E. Yager, Charles Smith, M. G. Keenan, John R. Skinner, and L. P. Richmond, all of Oneonta.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Empire Opera co. closed its successful six weeks' run here 10. Pinafore 8-10 to good business.——GRAND OPERA HOUSE (G. A. Edes, manager): A vaudeville co. played to light business 5-10; performance fair.——ITEMS: Ed Trautman, for the last three seasons musical director for Fanny Rice, has accepted a position in the Grand Orchestra here for the coming season.—Manager Hennessy is in New York.—Tute Vroman, of My Friend from India, is home. He will go with the same co. next season.—The annual outing of the resident professionals and local amateurs will occur 15.—Adelbert Nichols and Austin Devoe, local delegates to the N. A. T. S. E. Convention, will leave for Buffalo 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (C. B. Sweet, manager): The Kennedy Players open a preliminary season at this house August 9-14. The regular season opens August 31. Donnelly and Girard in The Geezer being the attraction.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark week 5-10.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Theatre closes 12-17.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark.——ITEMS: Taylor and Adams made a great hit with their new act at the Celoron Theatre last week. Knoll and McNeil in concert 23.—Manager Allen is busy booking attractions for next season, and reports excellent success.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Corse Payton Comedy co. open the season here August 2-7.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The regular Summer season at this house was opened 12 by Robert Grau's American Vaudeville Celebrities; the co. are all artists, and give a first-class entertainment.——TOWN HALL (Leonard and Eddy, managers): Coming: Tony Pastor's co. August 16.——CONVENTION HALL: Due: Primrose and West's Minstrels open their annual tour here August 19. Due: Black Patti's Troubadors 13, 14.

ROCHESTER.—COOK'S OPERA HOUSE (S. S. Shubut, manager): The Cummings Stock co. appeared in All the Comforts of Home and Camille 12-17; business was excellent; Ralph Cummings and Jesse Bonstede have become warm favorites and are heartily received at every performance.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): New York Comedy co., in Box and Cox and Naval Engagements 12, pleased the small audience. Miriam's Crime by the same co. on 19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): House still dark, but is being thoroughly renovated before opening for next season—the latter part of August.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): July 2, 3, and 6 Paige's Players in repertoire played return dates, giving The Life of an Actress, Is Marriage a Failure? and My Mother-in-Law, all of which were well presented to fairly good houses. Paige's Players will appear in the Academy again August 5, 6, and 7 with entire change of bill. July 12 Signor Randigan, the Italian pianist, gave recital to small house on account of rain; performances splendid.——BOGART OPERA HOUSE (W. F. Bogart, manager): House dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The theatre was dark for week ending 10. Coming: The Andrews Grand Opera co. in Martha 12.——ITEM: Some of the members of Molander and Cady's Metropolitan Stars, who stranded at Hillsboro last week, have arrived in the city.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): House dark week ending July 10.——ITEM: The Andrews Opera co., which was to have appeared here 14, wired Manager Lander canceling their date owing to illness of their prima donna.

OHIO.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): House dark.——ITEM: Manager Hyde has returned from Chicago, where he arranged for new scenery, seats, decorating, etc. These improvements will make the Faurot one of the prettiest theatres in the State.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The veriscope exhibition in our city had varied and trying experiences. The engagement was originally booked at Fairview Park for the week of 4, but after a few nights' trial it was found that the electrical current was too strong and uneven, causing damage to the machine and destroying the beauty of the pictures, so a transfer was made to the Grand Opera House, where the engagement was concluded and the wonders of the machine displayed to advantage. Considering the torrid weather that prevailed the attendance was good.——ITEMS: Buffalo Bill's Wild West Show is heavily billed for August 21.—Colonel Billy Thompson, as he is known familiarly, the proprietor and manager of the veriscope, made a host of friends during his short stay here.—Manager Harry Feicht's Cuba promises to be a novel and original production 19, 20, and the wishes of his legion of friends and admirers are that success attend his efforts.

TOLEDO.—LAKE ERIE PARK AND CASINO (Frank R. Burt, manager): American Biograph (second week). Akmato's Royal Japs, the Savana, the Lundgrens, Cosmopolitan Trio, International Female Bicycle Race, 11 to 19.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Local amateurs in Enlisted for the War 3 to good business; performance fair.

BAKER CITY.—BUST'S OPERA HOUSE (Phil V. Nebergall, manager): The Holzel Hypnotic co. 9, 10 to good business; they will appear during week of 12.

PENNSYLVANIA.

ALTOONA.—ITEMS: The Eleventh Avenue Opera House has been purchased by Charles Broadway Rouss for $105,000, and will be under the management, as formerly, of Mishler and Myers, who have given general satisfaction. House dark.—Altoona is to have a new house next season. It will be styled the Mountain City Theatre; it will occupy the site of the Old Mountain City Theatre, which was burned down during its first season, and which has since that time been occupied by the Eden Musee. The theatre will be under the management of Edwin C. Young. Newt S. Westbrook, of Frank Daniels co., is visiting his parents, who reside here.—Lake Mont Park Association Theatre is drawing good houses, comic operas being the attraction.

SCRANTON.—THE LYCEUM (Wagner and Reis, managers): House dark week of July 7.——ACADEMY OF MUSIC (M. H. Burgunder, manager): House dark week of July 7.——DAVIS THEATRE (George E. Davis, manager): House dark week of July 7.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): The outlook at the present time in this city indicates a prosperous season. During the time the theatre was closed extensive repairs and improvements were made. The management for the coming season will be the same as last year, the entire corps of employees being retained. Manager Detwiller announces his intention of opening early in September. Among his bookings are a number of the most popular productions of the year in New York.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): House dark till September 1, when Manager Way will open the season either with comic opera or a big minstrel show; Mr. Way also controls the Curwensville House, and will book them jointly hereafter.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): The Stanley Opera co. (juveniles) completed a very successful engagement of several weeks 10, and were followed by the Stanley Farce Comedy co. 12 for a season of two weeks. Business at this resort has been fairly good; the well-known operas having had the largest attendance.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzalez Comic Opera co. gave a good performance of Mikado to fair business week of 12.——KEFFER'S CASINO (Wallace P. Keffer, manager): The May Russell Extravaganza co. gave a fair performance week of 12.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Kane Opera co. in The Grand Duchess pleased large audiences 12-17; Minnie Emmett sang and acted the title-role splendidly; the rest of the principals acquitted themselves finely, and the choruses were well rendered.——ROCKY SPRINGS PARK THEATRE (H. H. Griffiths, manager): The Mobile Merry Makers, colored people, did not give satisfaction 12-17.——ORANGE STREET OPERA HOUSE (William O. Fraily, manager): A party of fakirs with a vitascope, pretending to give a *fac-simile* of the Corbett-Fitzsimmons fight, disgusted a small audience 10.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The usual renovation has taken place in the Opera House, and everything is in excellent shape for the coming season. Worn out scenery and properties have been replaced by new, and that which had been marred and defaced has been freshened up considerably. Some forty attractions have been booked, the first thus far on the list being Hogan's Alley, September 4. During the Summer season our amusement loving people have been in a great measure satisfied with the vaudeville attractions at Manhattan Park, about three miles from Bethlehem, which is conducted by the Lehigh Valley Traction Co.

TEXAS.

TEMPLE.—BIJOU OPERA HOUSE (T. J. Darling and Co., managers): House dark week ending July 10.——ITEMS: The management of this house are booking for next season the best line of standard attractions ever secured in the history of the house. Improvements are being made which will benefit both management and players.—Mr. F. A. Venney, of the late firm of F. A. Venney and Co., managers, left this city 8 for Chicago, where he will take the management of a large attraction that will tour the Eastern States next season.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (H. F. McGarvie, manager): Elizabeth Riis, the Danish dramatic reader, gave an entertainment 8 to a good house, composed principally of Danish people, who were excellently entertained.——ITEMS: Frank Mattose, formerly manager of the Lyceum Theatre, has again resumed its management, and will open 12 with a vaudeville co. The house will be run as a combination house. Mr. Mattese will not at present

endeavor to run a stock co. He is suing for the recovery of the Grand Opera House, of which he was the principal projector. Meanwhile, Mr. McGarvie has a contract with the Salt Lake Amusement Association and expects to open the house with a stock co. in September. He will have a vaudeville co. playing his house during Jubilee week beginning 19.—A new vaudeville house will be opened 19 under the name of Aladdin's Cave, after the style of the roof-garden.—The death on 9 of the wife of Governor H. M. Wells takes from earth a woman who did much for the drama in Salt Lake City. Mrs. Wells was for many years—almost all her life—a prominent member of the Home Dramatic Club, and under her maiden name of "Birdie" Clawson was known as one of our very best local actresses. She was also extremely popular in society, and was a cultured and intelligent woman.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Mora co. opened a six weeks' Summer tour at the Opera House July 12-14 to fair business.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): Zephra repeated 10 to crowded houses.—STANLEY OPERA HOUSE (C. A. Chapman, lessee): Irving French and co. 12-14 gave ordinary performances to fair houses.

VIRGINIA.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): House dark.—ITEM: Warner Olivier, Jr. who has been the past three seasons with the Kittie Rhoades co., has signed as treasurer for next season with the Annie Clark Hanson co. Mr. Olivier has been spending the Summer here with his father, who has the management of the Opera House here.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Our Boarding House and Under Two Flags were presented by the Grover co. to light attendance 4, 5.

TACOMA.—NINTH STREET THEATRE (W. J. Fife, manager): The Faust Musical co 4-10; a specialty co. with some good features; light attendance.—TACOMA THEATRE (L. A. Meiga, manager): House dark week 4-10.—ITEM: Mrs. W. J. Fife, wife of the manager of the Ninth Street Theatre, died July 6. She leaves three children. Mrs. Fife was a woman of noble character and held in high esteem in Tacoma.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Twelve Temptations 10; fine performance and good business, although Main's Circus is here to-day as a counter attraction.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): House dark 1-17.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Catholic Summer School begins here 12 for a session lasting three weeks.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Rasco and Holland's Minstrels will open their season here 24.

ASHLAND.—GRAND OPERA HOUSE (John Bein, manager): Reproduction of Frohman's The Girl I Left Behind Me by home talent July 5 to good house. Dates of J. F. Fuller of July 8-10 and Wall and Johnson for 12-17 canceled.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 5. Nothing booked for this week.—BORN'S PARK THEATRE (Charles A. Born, manager): The Summer Stock co. appeared in the Swedish drama Knute Knudson before a crowded house; the performance was the occasion of a testimonial benefit to Sheboygan's young actor, Hugo Imig, who is a member of the co.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Rentfrow's Jolly Pathfinders 5-10; good business. J. K. Tollotson, of Toledo, Ohio, author of Queens, Planter's Wife, Lynwood, and Dens and Palaces, will put on Queens and Lynwood under his own supervision for the benefit of the Ladies' Charity Circle 16, 17. Mr. Tollotson is at present residing here, and was the promoter of the new electric street railway. Gordon-Gibney co. 19-25.

WAUKESHA.—CASINO (L. S. Ovitt, manager): Margaret Miller's Merry Makers closed a ten nights' successful engagement Saturday evening. Marie Wellesley's Players (Obee and Wilson, managers) opened for two weeks 12 and packed the house. July 26-August 7 the Gibneys.—ITEM: Harry C. Long, a young dramatist of ability, is summering at Waukesha, and has just completed two plays. One is Unmasked, a rural play of strength. The other is called A Noble Savage, and is a stage story of the pational trouble of '61-'65. The interest of the piece centers upon General R. E. Lee. Mr. Long is making preparations to produce these two pieces next season.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): William Owen in Richelieu and other plays all the week ending July 17, supported by Rose Eytinge as Juliet, and a co. of players far above the average; performances duly appreciated by crowded houses.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark. Closed for Summer.

PORTAGE.—PORTAGE OPERA HOUSE (A. H. Carnegie, manager): House dark for two weeks.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Miles Stock co. in Unknown, The Blacksmith's Daughter, New Mexico, Damon and Pythias, and The Circus Girl 6-10 to big business; co. opened second week of engagement 12 by producing A Fair Rebel to a big audience.

VICTORIA.—THEATRE (Robert Jamieson, manager): After a long period of darkness opened 6 in Charles H. Yale's The Twelve Temptations to packed house.

MONTREAL.—SOHMER PARK (Lavigne and Lafoil, managers): Professor Leonidas and his troupe of trained cats and dogs head the bill 12. The other attractions are: Mary Decear, singer and violinist, who is here in her second week; the Onitos Sisters, Amblin and Wagner, and Louis Verande.—ITEM: Everything is quiet in the amusement world, and all the theatres are closed. Two of them will open, one in August and the other in September.

OTTAWA.—VICTORIA PARK AUDITORIUM (Wm. Hutchison, manager): Week 12-17. Deltorelli and Clemenso, eccentric comedians; Miss Monte St Elmo, dancer; Contwio Brothers, acrobatic contortionists; Waltz and Ardelle, musical selections, and the Rossow Midgets (second week); crowded houses nightly.

MONCTON.—OPERA HOUSE (W. Lutz and Co., managers): Ethel Tucker co. 15-17 in If You Must Tell A Lie Tell A Good One, Escaped from Sing Sing, and The Queen's Money.

ARENA.

FARGO, N. D.—Harry Dickinson, of Barnesville, Minn., has organized a wagon show of twenty cages in our city, to be known as Dickinson's Museum and Menagerie. He showed here July 6-8 to small but pleased audiences.

COLUMBIA, PA.—The Harris Circus 12 to only fair business owing to heavy rain. Performance satisfactory.

CHATHAM, ONT.—Buffalo Bill's Wild West 12 for its first visit here was greeted by crowded tents, and presented a magnificent performance. The best disciplined and most gentlemanly managed tented show ever here. Everybody delighted.

CROOKSTON, MINN.—Lemen Brothers' Circus 7; good attendance; fair performance.

GRAFTON, N. D.—Lemen Brothers' Circus 6 to fair business. The performance was clean, and there were no confidence games connected with it as has been reported. Item: Fred Gray and Gracie Hyman, of circus forces, were married 6.

WINONA, MINN.—Barnum and Bailey's Circus July 15.

COLDWATER, MICH.—Ringling Brothers' Circus is heavily billed for 23.

EAU CLAIRE, WIS.—Barnum and Bailey's Circus 8 to good business.

IOWA CITY, IOWA.—Barnum and Bailey's Circus is billed for July 30.

JAMESTOWN, N. Y.—Bob Hastings' 10 cent Circus is billed for 15 and Buffalo Bill's Wild West Show for August 11.

MASON CITY, IOWA.—Barnum and Bailey's Circus is billed for July 22.

ELYRIA, OHIO.—John Robinson and Franklin Brothers' Combined Shows 9 drew two enormous crowds. The Robinson Show is an old favorite here, and always gives good satisfaction. Item: Barnum and Bailey's coming; no date given. Abdallah Persian Dancing Girls and Wild Animals Show 5-9. Fair.

OSHKOSH, WIS.—The new electric street railway, now completed, runs to the circus grounds, which are located just out of the city; price of license, $25. Oshkosh people are now awaiting the advent of a big show.

LANSING, MICH.—Barnum and Bailey's Advance Car No. 2 billed the city 12. Their date is August 10.

POUGHKEEPSIE, N. Y.—Within the tents Adam Forepaugh and Sells Brothers exhibited here 13. Attendance small owing to rain.

STAUNTON, VA.—Cooper and Co.'s Great Railroad Shows played a return date here 5 to large crowds afternoon and night. This show has become very popular here.

SALISBURY, ILL.—The Barnum and Bailey Show is billed for August 2.

WATERBURY, CONN.—Forepaugh and Sells' Circus gave two performances 9 to the capacity of their large tent. Dennie Ryan, of this city, who is one of their leading acrobats and aerial bar performers, was given a hearty reception.

SPRINGFIELD, MASS.—The Forepaugh-Sells Brothers' Circus will exhibit in Hampden Park July 24. Norris Brothers' Dog and Pony Circus gave an interesting show to good business week of 12.

PORTLAND, ME.—Ward and Lees London Shows 14, 15 to fair business. Leon W. Washburn's Circus 22.

NORTH ADAMS, MASS.—Forepaugh and Sells Brothers' Circus will show here 21, and will doubtless do a big business, only one circus having preceded it this season.

CHARLESTON, W. VA.—Cooper and Co.'s United Shows exhibited to good audiences 8-10.

FARIBAULT, MINN. Hummell, Hamilton and Co. Circus 14 to good business.

WOODSTOCK, CAN.—Buffalo Bill's Wild West appeared July 14 to big business and well pleased audiences, both afternoon and evening, in spite of the fact that a terrific rainstorm prevailed during the entire afternoon's performance.

SPOKANE, WASH.—Walter L. Main's Circus and Menagerie exhibited to large audiences on 3. Professor Gentry with his trained dogs and ponies was the principal attraction week 5-11.

ROCKVILLE, IND.—J. H. La Pearl's Circus 8. Fair business. Best of satisfaction.

DES MOINES, IOWA.—Barnum and Bailey's Circus is billed for July 27.

MONCTON, N. B.—Leon W. Washburn's Circus, Menagerie and Wild West Show June 14 to only fair business.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

BOSTON COMEDY (H. Price Webber, mgr.): Cookshire, Can., July 19-21, Lake Megantic 22-28.

BRYANT DRAMATIC: Auburn, N. Y., July 19-24.

CASTLE SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31—indefinite.

FREDERICK BOND STOCK (James B. Camp, mgr.): Lexington, Ky., July 19-24, Washington 26-31.

FERRIS COMEDIANS: Cheboygan, Mich., July 19-30.

FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.

G. PAUL SMITH-WILLARD GORTON: So. Paris, Me., July 19-24, Bethel 26-31.

HEART OF MARYLAND (H. C. Husted, mgr.): San Francisco, Cal., Aug. 16-Sept. 11.

JUNO BARRETT (Josh Henderson, mgr.): Stevens Point, Wis., July 19-25.

HUNTINGTON STOCK: Butte, Mont., July 19—indefinite.

JAMES D. FINCH (Chas. H. Francis, mgr.): San Antonio, Tex., July 21-25.

LYCEUM STOCK (Dan Frohman, mgr.): San Francisco, Cal.—indefinite.

MARIE WELLESLEY PLAYERS (Obee and Wilson, mgrs.): Chicago, Ill., June 28—indefinite.

NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7—indefinite.

THE NOSSES: Wheeling, W. Va., July 12-17, Trenton, N. J., 19, Chester, Pa., 23.

LAWRENCE STOCK: Tunkhannock, Pa., July 12—indefinite.

MOZA COMPANY: Woodsville, N. H., July 19-21, Littleton 23-24.

MARKS BROS.: Duluth, Minn., July 12-31.

SLATER AND HODGES: Carthage, N. Y., July 19-24.

SHANNON COMEDY (Harry Shannon, mgr.): Bethel, Vt., July 19-20, Northfield 21, 22, Waterbury 23, 24.

OPERA AND EXTRAVAGANZA.

BEGGAR PRINCE (F. A. Wade, mgr.): Deadwood, S Dak., July 12-24.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La., July 4—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Atlantic City, N. J., July 12—indefinite.

COLUMBIA OPERA: Los Angeles, Cal., July 5—indefinite.

DE WOLF HOPPER (R. D. Stevens, mgr.): Manhattan Beach, N. Y., June 28-July 24.

EMPIRE OPERA: Syracuse, N. Y., June 21—indefinite.

GONZALEZ OPERA (Frank V. French, mgr.): Reading, Pa., May 29-Sept. 11.

INNIS BAND: Nashville, Tenn., June 21—indefinite.

JOHN W. ISHAM'S ORIENTAL AMERICA: En route through Scotland.

KANE OPERA (No. 1): Lancaster, Pa., June 28—indefinite.

KANE OPERA (No. 2): York, Pa., June 28—indefinite.

HERBERT OPERA: Rock Island, Ill., July 19-Aug. 14, July 13, Hudson 14, Schenectady 15, Saratoga 16, Glens Falls 17, Rutland, Vt., 19, Bennington 20.

LILLIPUTIANS: San Francisco, Cal., June 14—indefinite.

LIBERATI BAND: Detroit, Mich., July 19-23.

MACKAY OPERA: Cincinnati, O., July 6—indefinite.

MARIE BELL OPERA (John Cort, mgr.): Lake Harriet, Minneapolis, Minn., June 21-September 1.

SOUSA'S BAND: Manhattan Beach, N. Y., June 19—indefinite.

STANLEY OPERA: Altoona, Pa., July 12-24.

SCHILLER OPERA: Milwaukee, Wis., July 12—indefinite.

WHIRL OF THE TOWN: New York city May 31—indefinite.

WILBUR-KERWIN OPERA: Buffalo, N. Y., June 21—indefinite.

WAITE COMIC OPERA: Albany, N. Y., July 12—indefinite.

VAUDEVILLE.

WOOD SISTERS: Jersey City, N. J., July 19-24.

CIRCUSES.

DOCK: White Oak, Pa., July 21.

FOREPAUGH AND SELLS BROS.: Bennington, Vt., July 20, No. Adams, Mass., 21, Pittsfield 22, Ware 23, Springfield 24, Holyoke 26, Greenfield 27, Worcester 28, Fitchburg 29, Marlboro 30, Lowell 31, Nashua, N. H., Aug. 2, Concord 3, Manchester 4, Haverhill, Mass., 5, Lawrence 6, Gloucester 7.

ILER, BURKE AND DEWITT: Gallipolis, O., July 21, Point Pleasant, W. Va., 22.

LA PEARL: Paxton, Ill., July 20, Pontiac 21, La Salle 22, Freeport 23, Rockford 24.

RINGLING BROTHERS: DeKalb, Ill., July 20, Dowagiac 21, Three Rivers 22, Coldwater 23, Albion 24.

WALTER L. MAIN: Olympia, Wash., July 20, Aberdeen 21, Centralia 22, Kalama 23, Astoria, Ore., 24, Portland 26, Salem 27, Albany 28, Eugene 29, Roseburg 30, Grant's Pass 31.

WALLACE: Riverhead, N. Y., July 20, Sag Harbor 21, Patchogue 22, Babylon 23, Far Rockaway 24.

WELCH BROS.: Elmira, N. Y., July 19-21.

W. C. CLARK: Williamson, W. Va., July 21.

MISCELLANEOUS.

AINENT: Champaign, Ill., July 19-24.

GOODRICH WAGON SHOW: Hartford, Conn., July 19-30.

GUS LAMBRIGGER: Armour, S. D., July 19, 20, Mitchell 21-24.

LEEDS (Hypnotist; J. C. Davis, mgr.): Mankato, Minn., July 19-21, Owatonna 22-24, Waseca 26-28, Faribault 29-31.

PAWNEE BILL'S WILD WEST: Baltimore, Md., June 21—indefinite.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbot, Marion
Alison, G. Rivers
Adams, Maud
Adler, Miss
Atkinson, Nancy
Asquith, Mary
Angarde, Gertrude
Arthur, Julia
Arnot, Louise
Bell, Louise
Barry, Helen
Burroughs, Marie
Blossom, Alice
Braham, Rose
Burnham, Lillian
Berkte, A., Miss
Bertelli, Aileen
Baker, Georgie
Black, Georgie
Barry, Elenor
Bonton, Madeline
Black, Carrie
Bond, Harriet
Bell, Emma
Black, Nettie
Bascom, Ada L.
Bloodgood, Fanny
Bronson, Rita
Bowen, Minnie
Black, Bell
Busby, Georgie
Crater, Alena
Cobb, A. A.
Collyer, F. Irene
Corden, Juliette
Clemmons, Katherine
Clayton, Una
Creighton, Bertha
Clara, A. L. Miss
Calaicon, Nellie
Coleman, Jennie
Califf, Jennie
Courtenay, Maud
Constance, Beatrice
Cotrelly, Madame
Carter, Leslie
Chantore, Lillian
Cummins, Gracie
De Frosay, Rina.
Dupree, Minnie
Denbi, Marie
DeBalance, Kittie
Desmond, Alma
Desmond, Florence
Devere, Florence
Dolaro, V.
Dean, Esther
Dale, Kate
D'Arville, Camille
Duone, E. L., Mrs.
Desmond, Ethel
De Vernon, Vali
Dalgleish, Kate
Dennin, Georgie
De Gross, Lillian
Dombey, Edith
Duryea, May
Deckler, Lylain
De Vito, P.
Dainty, Laura
Daniel, Maud
Daly, Lucy
Dixon, Daisy
De Gamar, Marie
Eduards, Helen
Evan, Lizzie
Eytinge, Rose
Evelynne, Pearl
Ellis, Celia
Eustice, Kate
Forrest, Gale
Franchonetti Sisters
Freeman, Carrie
Fairhurst, Nina
Fuller, Lois
Forrester, Hope
France, Merrel
Franklyn, Irene
Griffith, Marie
Gardner, Jeane
Gorman, Frankie
Gilmore, W.
Gerrish, Seyha
Gluck, A. M.
Gilroy, Mamie K.
Germaine, Katherine
Gordon, Marie
Gennell, Mina
Golbell, Annie C.
Harriman, Mildred
Henderson, Grace
Humphry, Margaret
Hall, Daisy
Henri, Patti
Homer, Ada
Hull, Lillian
Hall, Lillie
Hibbard, Jeannette
Hill, M. C., Miss
Hamblin, Constance
Haney, Felix, Miss
Harding, Madge
Harmar, Jane
Henderam, Al, Mrs.
Heyer, Grace
Hertslet, Ethel
Hopkin, Jennie
Haynes, Marie
Hollis, Loraine
Irwin, Flo.
Jarboe, Minnie
Jeromer, Lillian
Kramer, Annie
Kenvin, Karra, Miss
Kellog, Bertha
Kelly, Bessie
Knight, Rita
Lindsley, Adia L.
Lang, Carlwean
Loring, Lucille
Le Roy, Grace
Lincoln, Francesco
Leland, Mrs. Ed.
Lester, Dorothy
Lowe, Ollie
Lindroth, Nellie
Le Moyne, Mrs.
Markham, Pauline
Marvin, Helen
Madden, Sally
Marbury, Jane
Melbourne, Lillian
Marshall, Marion
Meislauper, Kate
Moller, Almanda
Marshall, Madeline
Monroe, Irene
McCann, Geraldine
Miller, Kittie
McDonald, Agnes
Morris, Clara
Marris, May E.
Marvin, Maude
Miller, Minnie
Mortimer, Estelle
Myring, Florence
Martin, Consuella
Mead, Sue Belle
McAlvin, Marion
Mahr Sisters
Marlowe, Edna
Martin, Camille
Moore, Esther
May, Phila.
McNish, Mrs. Frank
Montford, May
Mathews, Lesey
Noona, Anice
Neville, Dorothy
Osterman, Kathern
O'Neill, Nance
Otis, Elita P.
Pax, Pauline
Pierce, Vevie
Phillips, Bessie
Phelps, Carrie
Paullen, Louise
Prince, Carri
Powers, Mrs. W. H.
Parks, Marie
Perry, Elsie
Pursell, Kate
Parkes, Nellie
Perry, Kitty
Pierce, Alice
Palmer, A. M.
Rodgers, Annie Lee
Romaine, Kate
Russell, Adela
Roberts, Adelina
Rice, Fannie
Roberts, Miss E.
Raneworth, Miss
Reifferth, Jane
Rutledge, Gertrude
Ruppell, Jennie
Rhea, Madame
Randall, Adele
Royal, Ruth
Sanda, Miss
Standfield, Leontine
Stein, Maratha
Sherwood, May
Shearer, May
Swain, Pearl C.
Shattuck, Truly
Stetson, Etta
Stacey, Delia
Steiner, E. R.
Smith, Harriet
Stevens, Mrs. J. L.
Shuman, Rosa
Starr, Hattie
Stavely, Lottie
Sherred, Dorothy
Thorn, Sylvia
Tabor, Lulu
Tauber, J. C., Mrs.
Tracey, Mary E.
Topper, Sheridia
Thindle, Annie
Thompson, Charlotte
Thom, Florence
Truax, Sarah
Vail, Cora
Vaugh, Theresa
Verona, Blanche
Wainwright, Marie
Welsh, Ena
Winthrop, Ethel
Williams, Clara
Warner, Affie
West, Edna
Westbrooke, B. B., Miss
White, Mrs. Le Grande
Wolfe, Kittie
Wefling, Mathilde
Whitfield, Daisy
Waltsenger, B.
Wallace, Olive
Ward, E., Miss
Widmer, E. M.
Wisdom, Clara
Yeamans, Annie
Yaw, Ellen B.

MEN.

Ankermiller, Emil
Atkin, Harry
Anderson, Albert
Antliott, Frank J.
Amor, W. F.
Adams, Edward
Armstrong, William Tully
Arthur, Chas.
Abbl, Chas.
Abeles, E. S.
Allen, Joe.
Atkinson, J. Guy
Brennan, Geo.
Brisse, Mr.
Black, E. H.
Berger, Fred
Bell, Digby
Borden, John E.
Brinkerhoff, W. H.
Benedict, Alden
Beach, Wm.
Boothmen, Carl
Boothby, Orson
Boardman, Chas. E.
Braham, J. J.
Bertram, Chas. N.
Blake, Chas. H.
Bradley, Will
Bennett, Jos. B.
Backus, Geo.
Burgess, Neil
Benton, Carl
Butler, Chas. W.
Brodock, G. Stuart
Barry, William
Bowers, Fred J.
Barrymore, Maurice
Brown, W. K.
Braham John
Barrett, Joseph
Bancroft, Frederic
Babcock, Theodore
Burke, John T.
Bussell, Harold
Brewster, Edwin
Ball, Garrison
Bucle, Chas. H.
Brook, W. Q.
Bell, Ralph
Brinsley, Henry,
Clarke, Crestes
Cowles, Eugene
Childs, Russell
Craig, W. W.
Crawford, Wm.
Carleton, Propert
Clifton, Fred.
Callahan, G.
Creighton, Walter
Clark, Horace
Cartier, Raymond
Clark, Francis
Coote, Bert
Curtin, J.
Carroll, Richard
Conger, Frederick
Clifton, Geo.
Campbell, Geo. F.
Clark, Eddie
Cross, A. W.
Cowper, James
Chenet, Geo.
Curtis, H. F.
Carhart, J. L.
Clark, Gaga
Calburt, Frank
Caven, Walter
Curtis, Willard
Callahan, Edw.
Coleman, Arthur
Campbell, Gabrielle
Calhour, Kirkland
Corrigan, Emmett
Cotton, Ben
Colwell, Al.
Canfield, W. F.
Currier, Frank
Caryl, Wilbur
Clarke, G. F.
Curtis, Matt
DeVond, Chester
Drew, Sidney
Davis, W. S.
Deltwyn, A. C.
Driscole, Harry
Dillon, M. J.
DeVernon, Charles
Dories, Harry
Dickerson, Mr.
Drew, Cunningham
Dizey, Henry
Dickson, Will
Dowling, J. J.
Deicher, J. B.
Drawee, C.
Davenport, H.
Douglass, Harold
Douglass, Byron
Dull, Harry
Dalton, Wallace
Downing, Robt.
Dutcher, W. A.
Desbon, Frank
Donnelly, H. G.
Earle, Graham
Elliot, Robt.
Emmett, Burton E.
Elsler, O'Leigh
Eldridge, Press
Eversole, Wm.
Evans, Griffith
Edwards, Frank E.
Eagle, Oscar
Ferguson, Robt.
Ferguson, Terry
Fernbrook, F.
French, Chas. K.
Fowler, E. W.
Forrest, Arthur
Fowler, Jack
Fulford, Robt
Friedenberg, Mr.
Frear, Fred.
Felyater, Rodney
Forrest, Edgar
Freeman, W. W.
Fairchild, H. E.
Fox, W. H.
Ferguson, Barney
Flint, H. L.
Gorman, Arthur
Gorman, John
Guernsey, W. S.
Gerson, Paul
Green, Harry
Garrison, John H.
Gilbert, Chas.
Glen, Frank
Greiner, Phil.
Grean, Jules
Griffith, B. L. C.
Given, Cid
Gibson, Hugh
Glaser, Vaughan
Gibbs, Robert P.
Giles, Arthur
Gunning, J. B.
Gilbert Opera Co.
Griffen, E. L.
Gardner, Chas.
Gillies, John
Harvey, Willard
Henshaw & Ten Broeck
Harrison, T. D.
Hicks, L. P.
Harding, R. N.
Hallen, Fred
Haboll, W. S.
Hughes, Prof. Jack
Harvey, Geo.
Henderson, Lucius
Hieber, J. P.
Harrison, Duncan
Hayes, J. W.
Huntington, Wright
Hatuk, Joseph
Hain, Horace Jules
Harpstrill, J. W.
Holland, Joseph
Hanowitz, Martin
Hoaxy, J. Fletcher
Hagle, Fluiga
Holmes, Chas. N.
Howe & Berry
Hereford, Will R.
Hurley, Franklin
Hertzel, Harold
Howe, Junius
Hayden, Frank
Harlon, Rich
Huntington, Russell
Harkins, Chas.
Hayne, Arthur
Howard, Arthur
Hall, L. L.
Halsey, Seth C.
Hanlon, Martin
Horton, Hi
Hurst, J. Ed.
Huber, Fred. J.
Handysides, Clarence
Hanlon Bros.
Hall, Geo. F.
Haines, Robt.
Hart, Albert
June, J. K.
Jordan, Harry
Julian, Martin
Jamison, F. E.
Jack, John
Junker, W. A.
Johnston, G. D.
Jones, Wm.
Johnson, R. E.
Julian, Frederick
Janon, J. J.
Kent, Chas.
Kremer, Theo.
Knight, E.
Kyle, Orlio
Kean, F. J.
Kinney, Joseph
Kyle, Claude C.
King, S. T.
Kernell, John
Karlyle, J.
Kane, Tom
Kilpatrick, Wash
King, Steve, Mgr.
Kilpour, Joseph
Keanney, Jas.
Kennedy, J. J.
King, Chas. W.
Lawlor, James
Leonard, William
Lewis, Arthur
La Shelle, Kirke
Lacy, Harry
Lillford, Harry
Lodge, Jack
Lamb, Frank
Lange, Geo.
Lallotte, Ira
Lipman, Milton
Leland, Burn
Leland, Robt.
Lewis, J. C.
Little, Frank
Lyding, Geo.
Lee, W. & Co.
Moore, Chas.
Murphy, Joe
Macpherson, W. H.
Melrose, J. Louis
Mason, Lowell
Mack, Walter C.
McCloy, Fred
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Moore, Raymon
Mgr. Nickerson Comedy co.
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Melville, Frank
Mgr. Joe Murphy
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Murphy, Tim
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Mackay, Edward
McDonough, Barney
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Milliken, J. F.
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Mg. Jessie Mae Hall
McLeod, John
Mosely, F. C.
McCall, C. D.
Mgr. Maud Hallinan
Milton, J. E.
Marston, Lawrence
McGrane, T. J.
Mgr. Digby Bell
Mgr. Otis Skinner
McDonald, Harry
Melbe, Ambrose
Marshall, Harry B.
Matthews, Leslie
Martin, John
Monteith, Benj.
Mgr. Conroy & Fox
Mayo, E. F.
Maguire, S. H
McAdoo, Dudley
McFarland, E. A.
Montgomery, Chas.
Mortar, Drew
Newell, N. D.
Nares, Phin. W.
O'Rourke, Eugene
O'Keefe, William
Owen, J. Edgar
Ott, Joe
Peckham, R. T.
Page, John
Phelps, John
Pembroke, Phillip
Post, Guy B.
Powers, Eugene
Pike, L. B.
Pattee, Herbert
Perrin, Sid L.
Pope, Chas. B.
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Ponne, M. A.
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Rice, M. E.
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Roe, Chas. L.
Rowan, Chas.
Rusco, W. A.
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Rice & Barton
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Rockwell, Harry
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Ramadell, Vernon
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Scisson, Oscar P.
Sommers, H. C.
Steele, Asa
Samuels, J. C.
Stedman, Edward
Saunders, John
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Stanford, Tony
Smiley, Chas. H.
Salisbury, Chas. P
Sun Bros. Circus
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Slocum, Frank
Stahl, Richard
Stevens, Lon
Slocum, John P.
Spencer, Alex
Speck, Sam
St. John, L. T.
Sage, Wm. Francis
Shea, Phil
Smith, D. D.
Sullivan, John T.
Springer, Tom
Sandow, Eugene
Stowe, Jno. F.
Slaughter, Mr.
Swan, Mark E.
Snyder, E. J.
Simmons, Phil.
Summers, Geo.
Sheehan, W. T.
Stapleton, John
Stanley, Chas.
Sanford, Jack
Smith, Harry B.
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Scott, Harry
Schuyler, Phil W.
Tuthill, Ben
Tracy, Geo. L.
Tryon, Harry B.
Tester, Henry
Tetson, Basil
Taylor, H. S.
Thompson, Frank
Tilden, E. L.
Toome, A.
Thompson, Hallett
Taylor, Paul
Toole, J. E.
Totten, Wm.
Tannehill, Frank
Vernon, Harry G.
Vernon, Robt. C.
Vared, J. W.
Von Palm, G.
Vroom, Ed.
Van Dyne, A. L.
Ward, J. M.
Wheeler, B.
Woodthrope, Bud
Warmington, Wm.
Wilson, Edgar
Warde, Frederick
Weitsel, Edw.
Wallick, James
Weeks, John B.
Wescott, Geo.
Woodward, O. D.
Wellington, Eugene
Webster, John
Walker, Sidney
Whalen, John
Williams, Malcolm
Ward, Hugh
Ward, Russell
Wilson, Al. H.
Wooderson, John
Whitting, T. T.
Wilson, Howard
Watson, J. T.
Walters, C. M.
Wilkinson, W. M.
Walter, Jules
Warner, John E.
Williams, Lawrence
Wright, Stephen
Williams, Odel
Willard, E. S.
Woods, Walter
Young, Carl
Young, Chas. L.
Zoellner, Max
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Pupils will be examined as to their fitness from Sept. 1st to 19th inclusive

GENERAL TERM COMMENCES SEPT. 20th, 1897.

CUES.

A sneak thief entered the house of J. Duke Murray the other day, disappearing with Mrs. Murray's purse.

The series of twelve subscription concerts at the new Astoria Hotel will commence on November 4 and close April 7.

Clara Hunter, who has been seriously ill, is now convalescent.

Violet Rand and Lilly Florence are the guests of Ellie Wilton at Whitestone.

An American, who has seen both Madame Réjane and Ellen Terry as Madame Sans Gêne, declares that Ellen Terry's performance is decidedly the better.

The Lyceum is in the hands of a small army of laborers in overalls, who are engaged in various works of improvement and rehabilitation.

The rear office at the Actors' Fund has been treated to a coat of white paint, and has been otherwise brightened and rejuvenated.

At the Church of St. John the Evangelist last Sunday the Reverend Dr. N. C. Chamberlain preached to a congregation of deaf-mutes. A quartette of girls gave the words of three hymns in sign language, and the congregation joined enthusiastically in the choruses.

William Gillette and the Secret Service company will leave England for New York on August 7. Secret Service will be continued in London at the Adelphi, after their departure, with an English cast headed by William Terris and Jessie Millward.

Edwin Knowles has decided to postpone the production of the new farce-comedy, Nervous Prostration, at the Fifth Avenue, to a later date than was originally planned. The opening of the theatre, therefore, will be deferred until September 6, when Max Bleiman's new production, A Southern Romance, will be presented.

Neil Burgess, it is stated, will soon return to America.

J. M. Stout has purchased an interest in the Otto H. Krause Big Comedy company. The season will open early in August.

Frederick Bond's Stock company now playing at the Louisville Auditorium has been so successful that its season has been indefinitely extended. The entire company, and particularly Frederick Bond, Edwin Holt, Adolph Klauber, Caroline Cooke, and Helen Reimer, have been highly commended by the Louisville critics.

Marie Hargraves, who was awarded a special prize for artistic bicycle decoration and costume in the *Evening Telegram* cycle parade of July 5, captured first lady's prize, a bicycle, in the *Post and Telegram* parade at Bridgeport, Conn., on July 5, for "graceful riding and most beautiful, dashing and up-to-date costume." Miss Hargraves also participated in the Long Branch parade held on Saturday.

Adele Ritchie may sing in a London production of The Wizard of the Nile.

Owen Ferree, manager of the booking department of the American Theatrical Exchange, has been obliged to take a rest for a week or two. His department will be in charge of J. J. Coleman during his absence.

Rehearsals of Louis Morrison's production of The Privateer will commence next Monday at the Star Theatre, under direction of Fred Williams, of the Lyceum Theatre.

The Empire Opera company has closed at the Bastable Theatre, Syracuse, and salaries, it is said, remain unpaid. The company, who were engaged for ten weeks, had been informed that salaries would be reduced, but were unprepared for the closing.

Mason Mitchell will direct the next tour of Walker Whiteside.

Kirke La Shelle will present a new comedy, A Bachelor's Honeymoon, at Hoyt's Theatre, on September 6.

William Calder has arranged for a London production of Northern Lights next November. Six of the original cast will be exported.

Daniel Sully's tour in Auld Lang Syne will commence about September 1.

E. S. Lawrence, who has closed a ten-weeks' engagement with the Agnes Carlton-Phillips company, has not signed with that organization for next season, as has been stated.

J. Walter Kennedy is in the city making preliminary arrangements for his starring tour in Hercules, a five-act spectacular play, especially written for him by John Crittenden Webb, of Chicago.

Business Manager Ed. H. Lester, of Ward and Lynch's new farce, Little Johnnie Dugan, reports that the season, beginning early in September, is booked almost solid.

The complete cast for George H. Broadhurst's new comedy, What Happened to Jones, comprises the following well-known players: George C. Boniface, Jr., R. F. Cotton, George Ober, W. G. Bernard, Frank Currier, Martin J. Cody, Mrs. McKee Rankin, Anna Belmont, Kathryn Osterman, Mrs. E. A. Eberle, Rose Moulton, and Pearl Andrews.

E. J. Henley, who is now resting at Elberon, N. J., contemplates for next season the establishment at Carnegie Hall, in this city, of the E. J. Henley Dramatic Studio, where Rosa Rand will assist him in instructing histrionic aspirants.

Elsie Jones, who played Topsy in Salter and Martin's Uncle Tom's Cabin company, has joined Middleton's Repertoire company.

The Sisters Myrtle, Blanche and Mabel, who have been abroad for the last eight years, and who were formerly known as Blanche Walton and La Petite Mabel, sisters of Felix Dumas, were recently married to two brothers, lieutenants in the Austrian army. They have retired from the stage and are living at Vienna.

L. C. Bodet, THE MIRROR's correspondent at Brunswick, Ga., has been twice re-elected city clerk of Brunswick. Mr. Bodet is a man of wide experience in railroading and cattle raising, as well as in journalism and politics.

Martin Tole, a Boston business man, and Aimée Angeles, of the Angeles Sisters, were married on June 24 at Jersey City, and are spending their honeymoon at Mount Clemens.

Mrs. Loretta Small Ford, daughter of the Reverend Sam Small, evangelist, has announced that she will appear next season in Robert Downing's company.

It is reported that the managers of the Avenue Theatre, of Pittsburg, and the Girard Avenue Theatre, of Philadelphia, will combine interests and conduct their houses conjointly next season.

C. N. Rhode, THE MIRROR's correspondent at Galveston, Texas, is in town for a pleasure sojourn.

Delmore and Wilson have signed a three-years' contract with Rush and Flynn, to star in a new comedy, The Broadway Girl, by Joe Flynn.

Robert Johnson, a member of the Old Bowery Theatre company, is critically ill at his son's home at Oakland, N. J.

Laura Alberta is spending a week at Philadelphia with her mother. She will then return to her home in New York.

Frank Gerth, for many years associated with Charles Frohman, has been selected by Manager A. H. Woodhull as business manager of the Manhattan Theatre.

Anna Belmont caught the heel of her shoe in the cable slot near City Hall last Tuesday, and might have been run over but for the timely assistance of a policeman.

The Wedding Day, with its three stars, will open at the Broadway Theatre on September 6 for a brief run before touring.

The Rays will put in rehearsal next month Edgar Selden's new farce, A Hot Old Time.

Jack Kahn has secured Harry Hammerstein's interest in the Columbus Theatre, of which he will be sole manager. George A. Blumenthal, of the Harlem Opera House, it is said, will book the house.

A couple of Hottentot dancers have taken the place of the negro boys who danced with Fred Solomon at the first performance of Captain Cook. The Gerry Society decided that the boys, who appeared to be about fifteen years old, were too young and tender to take the few steps required in the dance.

Monroe and Hart will leave the city this week for Chicago to attend to rehearsals of The Gay Matinee Girl, under the direction of Edwin P. Wilton.

James H. Alliger, manager of Oliver Byron, will return to New York on August 9 from the Upper Lake region, where he has been doing press work for the Summer in the interest of Santanelli.

Oliver Byron, Kate Byron, and a large party of their friends came up from the Byron cottage at North Long Branch last Monday, and passed two days in town.

Emma Eames Story has written a letter in which she disavows any intention of holding the inactive firm of Abbey, Schoeffel and Grau to their contract with her for 1897-98. She does not expect to visit America again until the Fall of 1898.

Joseph Opp will star next season in a farce called The Crooked Mr. Straight.

Lillian Blauvelt, the singer, sailed for Europe on the *Teutonic* last Wednesday, accompanied by her aunt. She will travel until the end of August, when she will sing at the Donizetti festival in Bergamo, Italy.

The date of the production of In Town at the Knickerbocker Theatre is September 6.

Lottie Collins has won a verdict of $125, in a libel suit against a London periodical, *Society*, for saying that one of her songs, The Little Widow, was vulgar.

Denman Thompson is in town, organizing a company for a new version of The Old Homestead.

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I've been adapting the Geisha music down here by the sad sea waves, and any night that you happen along by the hotel I'm stopping at you can hear this chorus from the upper piazza.

It's original. All my poems are. We always begin it this way: While we are waiting for the funeral to pass by we will sing that little song called

THE AMOROUS WAVE AND THE SOUBRETTE.

A wave once curled on a sandy beach
And sobbed for a girl it could not reach—
In a bathing suit she looked a peach—
But the wave could not get gay!
Now the girl, who was a pert soubrette,
Observed that the wave could no nearer get,
For the bathing suit she would not wet.
Ah—no little wave—go way!
And the wave with a drip—drip—dripper,
Grew chip—chip—chip—chip—chipper,
So it skipped away
With a girl more gay,
Who was flip—flip—flip—flip—flipper!

Ted Bond has a pretty wife and two boys stopping here at Arverne, Long Island, for the Summer. The trio are blonde and bright and clever, and all of them are very chummy.

Mrs. Bond says they will never be actors, though.

Like many other small boys, the younger hopeful, still in kilts, wants to be a policeman. This desire has been bred in his young soul through the fact that there is only one policeman here in Arverne, and of course he owns the earth and the waters thereof.

Mrs. Bond has a magnificent soprano voice, clear as a bell and finely cultivated. When she sings the two boys grovel somewhere at her feet and look at her with eyes of adoration.

We tell her that she has them trained to do it, but of course she won't admit it.

Walter Jones came to the Edgemere Hotel for a visit last Sunday. He was chirp and chipper as ever, and flirted with the fetchingest girls before he left for New York.

"O! La—la—la—la—la!" said one of them. "Is that the old tramp that used to dance in 1492? How he has improved!"

And the Matinee Girl let it go at that.

If the ocean could ever be imitated by a property effect instead of burlesqued, as it usually is on the stage, what a magnificent setting it would be for the scenes that now always occur beside brooks and on docks.

The ocean is the most naturally dramatic of all nature's props. Its roar and dash upon the beach—the sobbing song that it sings forever—its color, its foam flying in a radiant spray from the curving breakers—these are of nature's wonders.

I sincerely believe that Irving or Wilson Barrett will put the ocean on in some shape besides a drop before very many moons.

Just imagine that scene in Evangeline when the girls sing, "Oh, Sad is Our Position," with a real ocean in the background!

And what a nice, cool job the man would have who regulated the waves during a Summer engagement.

Every one was sorry to hear of William Gillette's illness in London. There is something very sad about this clever playwright, working so hard at his writing and his acting against the fearful odds of ill health.

I recollect being in Washington about two years ago when he was there with his Too Much Johnson company. In the Shoreham dining-room I used to see him each day at breakfast and dinner, looking so very ill that it excited the sympathy of every one.

Yet he was acting every night and writing a play at the time—a play that was destined to thrill the world with its dramatic merit.

We haven't so many chappies of that sort that we can afford to spare any of them. Gillette is one of the playwrights and actors whose names will live after them in letters of gold upon tablets of silver.

But while they are alive and working here on earth for our pleasure the best they get from us is a scant word of praise. "Nice old chappie!" we say of Gillette; "why don't he give us more of those good plays?"

It's the way of the world, isn't it?

Coming through the Long Island depot the other afternoon I ran into Roland Reed, Isador Rush, a stately looking woman in black, and a little blonde girl who looked just like Miss Rush.

They were laden down with bags and seemed to be starting on a Summer holiday.

They looked like "ready money," as Pat Sheedy says, and Roland Reed told me he had shaken the dust of New York from his feet for just as long as he possibly could.

Can you blame him?

E. H. Sothern and his wife spent a day at big Long Beach Hotel a week ago, and all the pretty girls had a chance to see how he looked off the stage.

They kept their lorgnettes on him all the time, but he didn't seem to mind it a bit. Mr. Sothern's hair is growing just a little gray above the ears, but of course this does not make him less interesting to the impressionable Summer girl.

We matinee girls felt dreadfully, you know, when E. H. got married. But it had to happen, I suppose.

James O'Neill was standing near the Staten Island shores, where he has a cottage, one day last week during the bathing hour.

A lot of young women were diving from a raft. One of them climbed on after a struggle, struck an attitude, raised her hand to heaven and cried, "The world is mine!"

And she never guessed that the original of the pose was the man who smiled at her from the shore.

The Hoppers certainly should engage the services of a denial editor. There are so many different reports circulating about them that some of the papers before long will be getting out "Latest Hopper Extras," with all the news about the pair—denials, contradictions, etc.

It will read something like this: "Hoppers Drifting Apart. Another Family Broken Up by the Starring Mania!"

Last night, while the performance of El Capitan was going on at Manhattan Beach, a painful incident, evident only to those occupying boxes (of whom your correspondent was one), was remarked while the elongated comedian and his dainty wife were on the stage together.

At a point in the opera where a duet is sung by the two, Mrs. Hopper was observed to elbow her husband carefully off the centre of the stage, occupying it herself, while he was plainly heard to gnash his teeth between his verses.

A red light being thrown upon her from the wings, Mr. Hopper was observed to walk to the wings and say something in a loud tone of voice, when the light was immediately shifted from Mrs. Hopper to him. He then sang on in a pleased manner.

After the performance Mrs. Hopper was observed packing her diamonds in three large piano cases on one of the piazzas.

I think myself that all the recent rumors, denials, etc., are owing to the fact that they have a press agent who is a bird. It takes novelty to catch the dramatic editors nowadays.

THE MATINEE GIRL.

SECOND HAND MANTLES.

Some people have an idea that the greatest compliment they can pay an actor is to say he is wearing the mantle of some great deceased artist. They can see Fechter's mantle clinging to the shoulders of Otis Skinner. They declare Walker Whiteside is keeping his genius burning underneath Edwin Booth's fur-lined circular. They speculate about the possible lucky heir to Joseph Jefferson's comfortable raiment, and they wonder if Richard Mansfield will leave his mantle here or take it to heaven and have it checked. For the traditional belief seems to be that mantles are an unnecessary commodity on the other side of the Pearly Gates.

How exasperating it all is! An actor will work long and hard to gain the recognition his ability deserves. Then, when he is beginning to enjoy the fruits of his labor, some one will start the report that his success is due to the influence of somebody's second hand mantle, which has dropped upon his shoulders.

I always did have a horror of the second hand clothing business. There is something so degrading about wearing other people's cast off finery. When I was a youngster I had three maiden aunts, and my clothes were made out of their old ones. Never shall I forget the feeling of womanliness and self respect I experienced when my mother bought me a brand new plaid dress and I could face the world in a garment which was not filled with the old, worn out thoughts of some one else.

I believe that our thoughts do go into our clothes, and that the mental and moral life of many a child is dwarfed by incasing it in the unkind, petty, morbid and sometimes vicious thoughts lurking in second hand clothes. All of which may sound very Samanthy Allen, but "them's my sentiments," anyhow.

No, we don't want any second hand mantles, if you please—no matter whose they are. We prefer to work and earn our own mantles.

But there are some actors, I am sorry to say, who think if they could only grab on to one of these floating bits of raiment their fame would be assured. How miserably mistaken they are! What a false ambition!

Ambition should be made of original stuff.

Not long since I saw a young man play a part who evidently had an eye on Maurice Barrymore's mantle. He was a bright young fellow of ability, too, but his own ability was so plastered over by affectation that it was almost entirely lost sight of, and his work appeared pitifully weak. All of the eccentricities which we rather like in Barrymore, because they belong to him, became ridiculous in his imitator. Is it not too bad that these actors cannot understand that the world demands what is original in them? We are growing more and more impatient with affectation and requiring greater simplicity in all of the arts.

Better an individuality that is original, however modest, than a weak imitation of some one else, no matter how great. They might better say, with Touchstone:

An ill-favored thing, but mine own.

GAILY.

RATCLIFFE RELEASED ON BAIL.

The case of Edward J. Ratcliffe came up in General Sessions before Judge Newburger last week. Ratcliffe pleaded not guilty to the indictment charging him with assault in the second degree in beating his wife, Alice Ratcliffe, the daughter of Peter De Lacy. On argument of his lawyer, Emanuel Friend, who claims that Mrs. Ratcliffe was not in a dying condition, as had been represented, Ratcliffe's bail was reduced from $5,000 to $2,500. Ratcliffe, being unable to find a bondsman, was sent back to the Tombs. Wednesday Brent Goode, a member of the Lyceum Theatre corporation, gave bonds in $2,500 for the actor's appearance when wanted for trial, and Ratcliffe was released from prison.

ON THE RIALTO.

A GREAT many persons admire children. Only a chosen few have children thrust upon them. Pauline Von Arold is one of the few. It was a startling and rather embarrassing experience that she is relating to her friends.

One afternoon in the latter part of last week, when humidity was heavy in the air and time was heavy on Miss Von Arold's hands, she conceived the bright idea of taking a sail down the bay. The boats for Coney Island leave the foot of West Twenty-third Street. Miss Von Arold lives in West Twenty third Street. Nothing would be easier or pleasanter, she thought, and so in an hour her ribbons were fluttering in the breezes that came dancing over the bay from the restless bosom of the ocean. Mothers and children made up the majority of the excursionists. Miss Von Arold is interested in babies, and when she saw a very little one, with big eyes which seemed to be tired, looking up at her from the lap of a young woman within a few feet of her, she smiled into the tiny face and pressed her fingers gently against its plump cheeks. The baby seemed grateful for this attention, and by the time the steamboat had passed through the Narrows, quite a friendship had been established between these two, the mother saying little and smiling languidly.

When the boat was nearing its pier at West Brighton, the mother appeared to grow restless, Miss Von Arold remembered afterward, and several times began to speak but stopped abruptly. Finally, when the passengers were rising to go ashore, she said in a hurried way, "Will you hold the baby a moment? I'll be back right away. You seem kind hearted. You'll be good to him, I know."

With these words the young woman placed the baby in Miss Von Arold's outstretched arms and with one or two backward glances hurried away. The minutes flew by. The people had all left the boat, and still the mother had not returned. Inquiry showed that she was not on the boat. Miss Von Arold took the child out on the pier and waited there. An hour passed and the mother did not come. Miss Von Arold had at last to accept the startling truth that she had in her care an abandoned child—a waif. Would she leave it at Coney Island? The little fellow snuggled confidingly in her arms and looked up at her helplessly. He was rather pretty, too. No, she decided at once, she would not leave the baby to the tender mercies of Coney Island policemen—she would take it back to New York and place it in care of the proper authorities. On the way home a woman remarked to her that her child looked ill and asked if it had the colic.

"She began a technical talk on babies," said Miss Von Arold, "and seeing that I was inexperienced, began to give me good advice. I told her pretty quick that it wasn't mine. When I arrived in New York and got into Twenty-third Street I was never so ashamed of myself in my life. I felt positively wicked. I wondered with a cold shiver what they would say at the boarding house. What did they say? Well, most of the boarders were on the front stoop when I arrived, and they greeted me with mingled horror and wonder and hilarity.

"'Why, Pauline, where in heaven's name did you get it? How long have you had it?' called out my best friend among the women boarders.

"I explained as quickly as I could, and then they all agreed that I had done just the right thing. We sent out and got a bottle, and I kept it with me all night. The next morning it seemed ill, so I took it to one of the hospitals, where it still is. I would have liked to have kept it—indeed I would—but the world is so suspicious."

"TIMES have changed," said Mr. De Verna, with a sigh, as he signed a $100 contract with an actor for Nature last Friday at the Academy of Music. "When I was young in this business," he resumed, "that man to whom I have just agreed to give $100 per week for an entire season would have received $12 per week. When my father was managing the old Chatham Theatre good leading men, capable of playing a dozen or more parts a week, were glad to get $12 per week. Why, my father paid Wyzeman Marshall, who afterward made his fortune managing the Boston Theatre, only $20 per week, and he was considered the best leading man of his time. And he paid the elder Booth but $100 per week! Of course, times are changed, and actors too. I used to buy good Havana cigars, six for 5 cents. Do you know that there were many theatres when I was young that are never heard of now, all below Fourteenth Street? Park Theatre, Chambers Street Theatre, Richmond Hill, Astor Place Opera House, Franklin, St. Charles, The Broadway, Bowery Amphitheatre, Germania, New Bowery, Chatham, Barnum's Museum, Peal's Museum, Wallack's, Charlie White's Minstrels, Christy's, Buckley's, Kelly and Leon's, Mitchell's, Olympic, Laura Keene's Olympic, Winter Garden, Castle Garden, Vauxhall Garden, Green Street Theatre, and Niblo's. The home of opera was Pinto's. Not one actor in any of those theatres received anywhere near $100 a week, and each actor had to be capable of playing twenty parts a week. Yes," with a deep drawn sob, "times have changed, and salaries with them," and Mr. De Verna lit a perfecto.

"OF course we all know that it's the unexpected which always happens," said Arthur C. Aiston the other day, "but I had a surprise that was a surprise when I opened my mail the morning after the glorious Fourth. 'Way back last November our company, after finishing a two weeks' engagement in San Francisco, jumped to Santa Rosa to play for one night. Two of the members of the company lost the morning train on the Southern Pacific, which we were to go by, and came up on a later train by another road, and put in a claim for a refund of fare. Not hearing anything for several weeks, the matter passed out of my mind, so the other morning when I received a check for $2, the amount of fare, I naturally had to rack my brain for a minute to recall what it was. This only goes to show that even a much-maligned railroad will give back money after it gets it into its hands, even though the process of return be a slow one, if it thinks the claim to be just."

"WHEN I was at Spokane last Fall," said Carrie Lee Stoyle, "I sat at table at the hotel with a rich miner and his wife, from 'way off' in the British Columbia wilds. A company came through for two nights. One of the principal ladies sat at our table that evening. I saw the miner's wife nudging her husband and pointing to the lady. Evidently they had been to the matinee. When the actress left the table, the miner's wife burst out: '*She's* one of 'em, Seth; she's one of the players. My sakes, why, she behaved herself quite *nicely* at table, didn't she?' After that I laid low. I was to give The School for Scandal at the Auditorium, and my lithographs and photographs were scattered about pretty freely. I made a short cut from the dining room to the elevator, but was in it when my mining folk got in. Presently the woman looked up at one of my Lady Teazle pictures. She flushed, glanced at me, although not in a white wig and big hat, yet sufficiently like the picture for recognition. More nudges for Seth; then, as they got out on the first landing, I heard her say: 'Why, Seth, she's another player, and she looked just like a lady!'"

LILLIAN LEWIS is in town once more, looking the picture of health, under her big white hat and white parasol.

"Yes," she said the other day, "my sojourn in Round Knob, N. C., has done me a world of good. I feel that I have entirely recovered my health. About all I did down there was to eat and sleep, and walk and fish a little. I was entirely away from the world of theatres and work. In my primitive surroundings I didn't even think of them.

"My great chum was a little girl three years old. I taught her the Catechism and gave her a few rehearsals in the prayer beginning 'Now I lay me down to sleep.' She did very well with it, and always added to the end a little petition for all of her friends whom she thought worthy of the Almighty's special care. A beautiful brown setter, "Jess," was one whom she always mentioned among the first. One day "Jess" had pups, and that night I heard the baby lisping out her prayer something like this:

"'Dod bess Papa and Mama, and Uncle Triby and Auntie Kit, and "Jess" and Gandpa, and all de ozzer pups.'"

A SMALL man, wearing a superannuated suit of clothes and a smile of apologetic earnestness, blew into one of the Broadway phonograph shops the other day and glanced eagerly along the line of instruments at the side of the room. The expert in charge presumed that the visitor had taken advantage of the cheerful sign in the window which says that it costs nothing to walk in and look around. But he was several miles from the truth. The small man at length dashed toward a phonograph in a far corner, dropped in his nickel, and listened with violent manifestations of delight as the machine purred and scratched away at some heartbreaking musical concoction. The expert was deeply interested. Approaching the visitor as the last wail of the phonograph died away, he remarked in kindly tones:

"My dear sir, you will pardon me if I comment upon the very evident emotion in which you have listened to the outpourings of that cylinder. Your excitement has been unique. We had that affair out in front for a few days, but several patrons were taken ill while listening to it, I got an earache out of it myself, and the thing went to protest because no one would have it at any price. You like the tune, do you?"

"Well, I did," replied the small man, shearing off; "I am its composer." And he went out again into the great world.

DURING the run of The Mysterious Mr. Bugle at the Lyceum, the press agent thought it would be a good scheme to hunt up some persons of the name of Bugle and invite them to a Saturday matinee, and two boxes were accordingly reserved. The directories of New York, Brooklyn, and Jersey City were searched, and but one solitary Bugle could be found. He had changed his address and could not be traced. At the matinee almost every seat had been taken except the two boxes, which caused a lot of talk in the audience, for at the Lyceum the boxes are rarely if ever unoccupied. To all inquiries at the box office, and to the ushers, the answer was given, "Reserved for Mr. Bugle." The President might have been expected, so intently were those boxes watched by the audience, but Mr. Bugle of New York never appeared.

ITS TWENTIETH ANNIVERSARY.

Director John Philip Sousa celebrated the twentieth anniversary of Manhattan Beach yesterday in an appropriate manner. At a gala concert during the afternoon several of the compositions of the late Patrick Sarsfield Gilmore were performed. Ida Klein, who was Gilmore's favorite soprano, sang his "Columbia," and the rumble of the field artillery that Gilmore loved so well was heard in accompaniment to "The Star-Spangled Banner." De Wolf Hopper, basso, Nella Bergen, soprano, and Dante Del Papa, baritone, also sang. The event at the beach had other features, in which Pain's pyrotechnics figured.

☞ Few more first-class attractions wanted. H. G. McLain, Mgr., Gd. Op. House, St. Marys, O.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

A Melodramatic Storm—Theatres Closing—More American Plays—News and Gossip.

(Special Correspondence of The Mirror.)

LONDON, July 10.

A change has just come over the histrionic horizon which has caused the barometer to point to "stormy," or melodramatic. Three pieces of this kind have just made their metropolitan debut. These are: When London Sleeps, an

NITA CLAVERING.

English made work long ago tried in your city; The Cross for Valor, a new military play produced at Croydon last Monday, and Falsely Accused, just tried at the Pavilion.

No. 1 being, as I say, known in New York, needs but little, if any, description from me. I may remind you, however, that the heroine is a "queen of the slack wire," who suddenly inherits a vast fortune, which causes her to be recklessly pursued by a villian who wants that fortune for himself. Among other little tricks he plays upon her are abducting her to a house of ill fame in order to ruin her or at least her character; following her to her bedroom and setting fire to the same, whereby she is fain to escape in her night dress, and by means of walking a telephone wire; and fastening her to a huge Indian idol in the Earl's Court Exhibition, in order that she may be roasted alive at sacrifice time! These and sundry kindred situations have already made When London Sleeps as popular in London as it has been for the past year or so on the road, and have atoned in some measure for the unbrilliant character of the dialogue and the extreme conventionality of the aphorisms therein contained.

The Cross for Valour is a play concocted by John Douglass and Frank Bateman, and is written around a murder with which, of course, the virtuous hero, who is Irish, is falsely accused by the very villainous villain, who is English, and a subsequent duel to the death ahs! As in melodramatic life generally the villain would fain snatch the heroine and her fortune from her own true love, the said hero, who has not only risen from the ranks to be a lieutenant, but also has received the Victoria Cross for courageous services rendered. The villain, who is the hero's colonel, arranges, by the aid of a "creature" in his pay, to rob and murder a paymaster, the "creature" wearing for the nonce the hero's coat and Cross for Valour. The hero is arrested and cast for death; but thanks to Conn the Shaughraun, disguised in another name, he escapes, and anon hides in a cottage during the progress of a "Shaughraun wake." Meanwhile the villain is still pursuing the wealthy heroine. Finding her not only obdurate, but likely to be dangerous, owing to certain knowledge she has gained concerning the murder, he knocks her senseless and puts her under a huge crane in order to be smashed to atoms by a mass of descending projectiles. Needless to say, the hero is on hand to rescue her, and presently, snatching a bayoneted rifle from a sentinel, he engages in a desperate fight with the villain, who is armed with his deadly sword. After a most exciting encounter the hero stabs the villain sufficiently to bar his progress until such time as the minions of the law arrive and take him away to chokee, otherwise limbo.

Some surprise was expressed that Douglass, who has of late years always taken care that his plays shall be provided with a tank of real water, to represent rivers and things, should have made this piece tankless. The best impersonations were the hero of Philip Cunningham, the handsome nephew of the Wizard Hercat, whom you know, and the villain of Edmund Gurney, whose Irish drama, Glendalough, was produced some time ago on your side, but has not yet been produced here.

Melodrama No. 3, by Rita Carlyle, gives its plot away in its name, Falsely Accused. In this the hero is charged with the attempted murder of the villain, who has really been stabbed in a fit of rage by the victim whom he betrayed and of course left to starvation and a life of shame. In this also a friendly low comedian, likewise Irish, assists the falsely accused one to escape, whereupon he leaves for America. Here he settles down with the unswervingly loyal heroine, but is anon tracked down by the villain, who, of course, also seeks to "possess" the heroine. Once in America the villain finds means to engage a tribe of Redskins to carry off all the virtuous household *en bloc*. These devils presently bind the hero to a convenient railroad track, to be cut in pieces by an approaching train; but the heroine, clutching the arm of an also convenient windmill, is swung up aloft with a lamp, with which she, in the nick of time, signals the train to stop. In due course, and after a terrible knife fight, all ends happily for the virtuous, and otherwise for the vicious.

The Court, with Hare; the Strand, with the recently produced All Alive Oh! and the St. James', where The Prisoner of Zenda was lately revived, closed last night. The Duke of York's, where that other American play, A Day in Paris, or Lost, Stolen or Strayed, has had but a comparatively short run, closes to-night. The piece, however, starts touring on Monday at the Grand, Islington. The Criterion, of which Charles Wyndham, our senior manager, has this week secured another lease, closes next Friday, as far as C. W. is concerned. A Mr. Horniman has arranged to run a short season here with another play from America, the present title of which seems to be A Matrimonial Puzzle.

To-night Beerbohm Tree will produce Sydney Grundy's new adaptation of the often adapted Mademoiselle de Belle-Isle, which he calls The Silver Key. This is, perhaps, the first time on record that Tree has kept to the date he first announced. I understand that his Duc de Richelieu is going to be a fine performance. Anon our Tree will play the bold bad Nero in a drama to be adapted from the Polish for him by Outram Tristram, who wrote him The Red Lamp.

The ninth annual music hall sports, on Tuesday, at Herne Hill, hard by Dulwich College, were the best sports and drew the best "gate" on record. Dan Leno, George Robey, one of the Brothers Griffiths, and Walter Monroe were all in fine low comedy form. As at all our resorts now, there was an abundance of Americans present, and all seemed to have recovered from celebrating Independence Day.

Yet another play and more plays—from America. This is The Wizard of the Nile, which, it has just been decided, shall follow The Yashmak at the Shaftesbury. Adele Ritchie, who is on a visit here, has been engaged for the heroine, and I am told that the management, which contains many managers, are endeavoring to engage Frank Daniels. At the Metropole, which Manager Mulholland has just turned into a limited company, Mrs. Fred Vokes, Pony Moore's daughter Bella, has, with sundry other Vokeses—all called the Vokes Family—been playing in the old Vokes Family's piece, In Camp. It has gone well.

R. G. Knowles and *The Referee* have shaken hands and made it up. You will be sorry to hear that Winifred Johnson continues very ill and has had to cancel all engagements.

'Gene Stratton happily continues to improve, and hopes to resume work by next Bank Holiday, August 2.

Charles Klein, who has had a good time here and in Germany, embarks for New York next Thursday. We are sorry to lose Charles, our friend, for he has made himself very popular here.

Mr. and Mrs. Sydney Drew made a most successful London debut at the Tivoli on Monday, in Kenneth Lee's sketch, When Two Hearts are Won, apparently suggested in some measure by The Taming of the Shrew and The Day After the Wedding. The Drews (the male D. is a most humorous artist) were a pronounced success, being received with incessant laughter and applause, thereby again giving the lie direct to certain liars on your side, who, for purposes of their own, want to make out that American artists and plays never get fair play or appreciation in London. That other proof of their lying as to the English attitude to Americans—the highly successful Secret Service—comes back next Thursday from the Comedy to the Adelphi, where Sarah Bernhardt produced with great failure last Tuesday Sardou's Spiritisme, a ridiculous play.

In his speech on closing the St. James' last night George Alexander paid high tribute to your fair compatriotess, Fay Davis, who made such a success in The Princess and the Butterfly. Fay will appear in Alexander's next production, The Tree of Knowledge, by R. C. Carton, and will doubtless enact the character of Hero when Alexander puts on Much Ado About Nothing.

Some excitement prevails in vaudeville London this morning owing to rumors to the effect that both the Alhambra and the Palace managements have arranged to forbid admission to "real ladies," the ones accustomed to promenade there, especially at the Alhambra. I have not yet had time to inquire into this matter this morning, nor is there time to do so before mailing, but I will give you all necessary details next week.

The portrait this week is of Nita Clavering, a very bright and clever serio-ballad singer and actress, now in much managerial demand on account of her abilities.

You will be glad to learn that Madame Nordica, who has been seriously ill all the week, is this morning pronounced out of danger.

GAWAIN.

NOTES HERE AND THERE.

During the stay of the Viennese Volks Theatre company at Daly's London Theatre it will present several of the excellent plays of Frantz Von Schouthan, who will thus become better known to English theatregoers than he is at present. He is not altogether unknown, however. Augustin Daly is an admirer of his plays, and has translated some of them. Herr Von Schouthan began life in the Austrian marine, but left it for journalism, from which he drifted into play-writing and won eminent success.

Olga Nethersole is now in London looking for a theatre to manage and appear in for a short London season. She would like to secure the house before starting on her provincial tour, which begins in Birmingham on September 6. If she finds a suitable theatre in London she will play a short season, extending through August, and will appear as Carmen, La Dame aux Camelias, Frou Frou, and Denise. The provincial tour will include Manchester, Glasgow, Newcastle, Edinburgh, Liverpool, and Dublin.

A Trip to Chinatown is doing well in Great Britain. Gilbert Tate's company has just finished at Leicester a successful tour of forty-five weeks.

Arizona Joe's Black Hawk company made an effective bid for British favor at the Attercliffe People's Theatre, Sheffield, on Jubilee Day. At the conclusion of the performance the curtain was rung up again and disclosed the entire company and business staff assembled on the stage. Arizona Joe made a speech, in which he said that although he and the company were Americans they could not let the memorable day go by without adding their humble quota to the song of praise that was going up throughout the British Empire for its best and noblest Queen. He then requested the audience to sing "God Save the Queen," and with lusty voices they poured out that patriotic song, following it with "God Bless the Prince of Wales" and "Rule Britannia." Arizona need not hereafter fear lack of patronage in Sheffield.

It is reported that Le Monde où l'on s'ennuie, translated into English by Messrs. Grein and Churchill, will be presented at a subscription performance in London in the early Fall.

Armand Silvestre has read his new play in verse, Tristan de Léondis, to the members of the Comédie Française who have been selected for the cast.

Le Comédie de l'Amour, one of Ibsen's first plays, was recently produced at the Nouveau Theatre, Paris, by the Société de l'Œuvre, and was received with mingled hisses and applause.

The much discussed and heralded Théâtre Féministe, or Woman's Theatre, founded for the purpose of propagating and teaching through the mediumship of plays the theories and sentiments of those who do not believe that woman enjoys equal rights with men before the law, gave its first performance on June 26, and scored an emphatic success. The plays were Hors du Mariage and Préludes, and they were rendered in a manner which reflected much credit upon the actors and women who are responsible for the Théâtre Féministe.

Another theatre with a purpose—namely, the Théâtre International, which has recently been founded—seems to have met with success. The Théâtre International's mission is to present to the French public the best dramatic output of other countries, particularly Spain and Italy. Its plans for next season have already been decided upon. One new play a month will be produced, and in addition to modern plays there will be produced Le Séducteur de Séville, by Tirso de Molina; Don Juan Ténorio, by Zorrilla, and La Force du Destin, by the Duc de Rivas.

America will be given an opportunity to hear next season the playing of Señor Manen, the young Spanish violinist, who had made a great reputation on the Continent. He has been engaged by Messrs. Ruben and Andrews, and will begin an American tour in New York.

Performances of the pantomime, Chiffonnette, by Henry Williams, and music by Marius Lambert, have been resumed at the Théâtre des Ternes, Paris, Miss Booker, a young American actress, and Mr. Mansey are again seen in the leading roles

Madame Calvé has signed a contract with M. Carvalho for an engagment of six months, which will begin in Paris next November. Among the roles she will sing is that of Sappho, which she will originate.

Victor Franconi, called the father of French circuses, died in Paris last month. He was eighty-six years old, but, despite his age, he conducted the rehearsals at both of his establishments, the Winter and the Summer Circus, until three months ago, and retained his business as a manager and his strictness as a disciplinarian. He had many oddities of character, and felt a special aversion for clowns and bicycles. It made him ill, he used to say, to see Frenchmen riding like monkeys. He was an ardent lover of horses, and made equestrian feats the chief feature of his circuses. For many years he was in charge of the Emperor Napoleon's private stables, and taught many distinguished persons, including the ladies of the Court, the art of horsemanship. He remained with the Emperor until the Franco-German War. His family, from the time of his grandfather, who was born in Venice in 1736 and died in Paris in 1836, and who founded the Franconi Circus, have been at the head of their profession and have been specially noted for their skill in training horses. Victor Franconi will be succeeded by his son Charles.

Eleanora Duse has at last signed a contract to appear in Berlin. Her appearance in the German Empire will have a tendency to injure her in the eyes of the French people, and the newspapers of Paris have already indicated their displeasure. None of the great French artistes have had the temerity to appear in Germany.

Jane Hading is having trouble with the managers of the Gymnase and Vaudeville Theatres, Paris, over the question of vacations. Her five-years' contract provides for a three months' holiday in the Summer. The managers insisted that she begin her vacation in May this year. She refused, and a law suit is the result.

The people of Melbourne have waxed enthusiastic over Mr. James Brown Potter and Kyrle Bellew, who finished in May a season of brilliancy unprecedented in Australia. At the conclusion of the last performance of Romeo and Juliet a great crowd gathered round the stage-door and are said to have given demonstrations of affection for Mrs. Potter by kissing her cloak and begging flowers of her. She responded by distributing blossoms to everybody within her reach. When her cab drove off it was followed by at least two hundred persons. The next afternoon Mr. Bellew was subjected to the same sort of attentions from feminine admirers.

John Hare has accepted a play from Martha Morton, which he will produce during his Autumn tour.

Ada Rehan and the other members of Augustin Daly's company will give a performance of As You Like It at Stratford-on-Avon August 26, in aid of the local Shakespearean memorial. Special trains will be run from London and Birmingham. Daly's company will begin its provincial tour at Newcastle-on-Tyne August 30.

OH, THOSE INTERVIEWERS!

On June 19 the *Herald* printed a cablegram from Paris in which it was announced that Charles Frohman had decided to become a London manager. The *Herald* correspondent in this article gave an account of an alleged interview with Mr. Frohman, in which he was reported as saying:

> I have completed all the necessary forms and have secured three theatres there [London], in which next season I will play my own pieces exclusively. These are the Garrick, the Vaudeville, and the Adelphi.

Of course this news, together with a story (afterward authoritatively denied) that Mr. Frohman intended to dispose of his American interests and operate abroad exclusively, was widely circulated and commented on by the papers throughout the country. Mr. Frohman's intention to invade London with American plays and run three theatres there was something sufficiently important, not to say startling, to make it the leading theatrical topic of discussion.

But the *Herald* interviewer or somebody overdid the announcement of Mr. Frohman's London projects. The mail is slower than the cable, to be sure, but it is more to be depended upon. It now comes out that if the *Herald's* announcement was not a fake, it was at all events a case of error or misrepresentation.

The London *Era*, which is accurate in its publications respecting the affairs and plans of English managers, takes the wind out of the *Herald* interviewer's sails and shows clearly that his description of Mr. Frohman's intentions was a piece of bombastic exaggeration.

"Oh, those interviewers!" exclaims the *Era*. "Mr. Charles Frohman has read the statement, put into his own mouth, that he has acquired the control of the Adelphi, the Vaudeville, and the Garrick Theatres, there to reproduce American plays. Dean Hole, of Rochester, used to tell an amusing story—but all his stories are amusing—of a Yorkshire witness, who, when counsel for the fiftieth time said, 'But you told us so and so,' retorted, in at length ungovernable fury, 'Why! Yo' powder-yedded monkey, I never said owt o' the sort.' Such, if he were not so polite, might be Mr. Frohman's remark to his indiscreet interviewer."

"What Mr. Frohman really did," continues the *Era*, "was to institute an amicable arrangement—still maintained in amity—with the Messrs. Gatti for the use, at certain seasons, of their theatres, the Adelphi and the Vaudeville. By virtue of this arrangement, we have seen Secret Service at the Adelphi, and we shall in due course see Never Again succeeding to A Night Out at the Vaudeville. But the Gattis have no idea whatsoever of abandoning the control of either house, or of closing the doors of the Adelphi in particular to those English authors and artists to whom they feel their debt is so great. George Edwardes was concerned with Mr. Frohman in the production of A Night Out at the Vaudeville. He is interested in the performances of My Friend the Prince at the Garrick, and he will be interested in the production of another American play, already noted in these columns, at this house—namely, Too Much Johnson. But H. T. Brickwell is, of course, and remains the responsible lessee and manager of the Garrick."

This disposes of the three London theatres which Mr. Frohman has "secured," and in which next season he will play his own pieces "exclusively." The bubble blown by the *Herald's* correspondent, about which such a to-do has been made, vanishes when subjected to the breath of this simple explanation.

Mr. Frohman has certain rights which even an interviewer ought to respect. Can the *Herald* find any reasonable excuse for making Mr. Frohman appear ridiculous in the eyes of the American public by coupling his name with a pretentious scheme to take possession of several London theatres—a scheme which turns out to have no basis whatever?

SOUSA'S NEW PLAN.

John Philip Sousa has entered into an arrangement with Benjamin D. Stevens, manager of the De Wolf Hopper company, to combine Sousa's Band and the opera for a season of six weeks beginning next April. The double attraction will appear at the Metropolitan Opera House for two nights. The plan is to give a concert from 8 to 9 o'clock and then present the opera. A route of two-night stands has been booked.

Maud Harrison

DISENGAGED.

Address MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Delightful Weather, and the Humor of Hall Coincides with It.

(Special to The Mirror.)

CHICAGO, July 19.

The Pan-Americans left us early last week, and in their wake came a stretch of the cool and delightful Summer weather which has made the reputation of this glorious city as a Summer resort. Balmy breezes, which would satisfy even the most exacting set of Epworth League whiskers, swept the town and drove people from the Summer gardens to the theatres.

Business boomed with Never Again at Hooley's and Messrs. Holland, Williams and Reed got their second wind, so to speak. Each could get through a performance with an average of one shirt per act. But the management got even by calling daily rehearsals for the benefit of Grace Kimball, who takes Miss Irving's place as Madame Katzenjammer, the beautiful Isabel going to join John Drew in 'Frisco, to replace Maude Adams. So the only bright spot in the lives of Ned and Fritz and Sam last week was a visit to my downtown court, where they sat in front in knickerbockers and queered my first scene. Never Again is keeping up its record at Hooley's, however, and will fill out its ten weeks to a big average business.

Digby Bell has gone away, but will return next month to open his season with The Hoosier Doctor. Arthur Hoops, Mabel Strickland, and D. Gage Clarke will be in the company, which goes from here to 'Frisco.

One of the boys bought a lemonade in a South Side garden the other night and handed the waiter the dime he received in change, saying: "Have a drink yourself." The conscientious waiter slid him back a nickel with the remark: "I only drink beer."

Charlie Clayton returned from the Elks' "rest" at Minneapolis last Saturday, a trifle disfigured but still in the ring. He says he left "Punch" Wheeler at Minnehaha Falls. Mr. Wheeler said if he liked it he would buy it.

Manager Duncan B. Harrison, who, by the way, now controls the veriscope rights for the Corbett-Fitzsimmons fight in fourteen States, took his "pictures" over to the Academy of Music yesterday afternoon, in the face of a big weather-boom in the business at the Grand. They will do well over on the West Side, where the sports come from.

Light opera continues to do remarkably well at the Chicago Opera House and the Schiller, where it is given by excellent companies in the best of style.

Harry Alward sends me from London the programme of a concert given there with great success by Maria Engle and Charles Clark, two Chicagoans. I tell you you can't even tie us.

I have from little Willie De Vere, the boy editor of A Black Sheep, his latest book of "pomes," published by the Witmarks. It is called "Jim Marshall's New Planner," and it bears all of the genial Willie's quaint earmarks.

Speaking of books, you ought to read the latest from the pen of our old friend Opie Reed. It is called "Bolanyo," and as its hero is a regular play actor it would interest you.

Fred Mosley is here buying horses this Summer. He bought one last Thursday afternoon and it also ran.

The stock company at Hopkins' this week is producing an English farce called The Mysterious Mr. Jones. What happened to Broadhurst?

I heard one on dear old Barrymore the other day. It may be a chestnut, but like all of "Barry's" it is good. He had been playing a ten days' wine and spirit engagement with the late Duncan B. Harrison, and he persuaded the latter to go to Long Branch with him for the purpose of "rounding to." As they walked up the Long Branch street, both looking pretty seedy, Mrs. Barrymore spoke from an upper window, saying: "Ah, Mr. Barrymore! Brought your 'squarer' with you, have you?" and "Barry" replied, "No, my dear, not squarer—rounder."

Ned Giroux, out with the Wallace circus, sends me the following good story: The lithographers of the Wallace shows experienced considerable annoyance recently in Ashland, Pa., because of the warfare waged against them by the local society of Mennonites. The religious folk met the circus men on their own grounds and declared war by pasting strips of paper containing scriptural texts and quotations upon the brilliantly colored billboard displays. Some of these warnings were especially startling, and in conjunction with the show lithographs produced effects never before dreamed of. The trouble began a few days after the Wallace billposters had transformed the dirty looking stands into things of beauty. A member of the society seeing popular attention attracted by the pictorial displays, decided that they offered the best medium through which to reach the ungodly, and within a half hour those posters were completely metamorphosed. The picture of an aeronaut making a parachute leap bore the inscription, "Sinner, you are bound for hell; go the other way!" The elongated neck of a giraffe was labeled, "The straight and narrow way is best." A boy gazing horror stricken into the gaping mouth of a hippopotamus was confronted with the admonition pasted across the cavernous opening, "Prepare to meet thy God." The snake charmer, wrapped in the folds of a monstrous serpent, was cautioned to "Shun the deadly cup; it stingeth like an adder." An acrobat turning a somersault in midair, grasped in his hands the pertinent query, "Where will you spend your eternity?" and with fine discrimination the religious decorator adorned the tights of a female trapeze performer with the statement, "Remember, God sees everything." The lion tamer in a cage surrounded by ferocious beasts was warned to "Watch and pray," and the "human cannon ball" was cheered in her flight with the question "Where are you going, to heaven or hell?"

It is safe to say that no circus poster ever attracted more attention, and the advertising thus secured resulted in large pecuniary gains for the Wallace shows.

Our old friend the Baroness —— is at the Masonic Roof-Garden, but I have not been up to see her yet.

Burlesque continues on bravely and successfully at the Gaiety, and Manager Clifford is hard at work getting his new Savoy ready for the opening.

Times are pretty tough here for the Summer Chicago actors. At the "Dizzies" they are using the Morgan and Wright tires for their red-hots.

"BIFF" HALL.

BOSTON.

But Two Theatres Open—Gossip of the Coming Season at the Hub.

(Special to The Mirror.)

BOSTON, July 19.

Only the Castle Square and Keith's remain open to tempt the pocket-books of the Boston people who are left in town, but these two houses promise to continue through the hot weather, and other theatres will soon make opening announcements for the coming season.

At the Castle Square the revival this week is Woman Against Woman. This has not been given in Boston since its revival at the Grand Opera House several seasons ago, and therefore comes as a novelty to some. Specially interesting was the revival of Pique last week. It gave the new generation of playgoers a chance to hear the piece which gave Fanny Davenport her first great success. The revival was conspicuous for the superb work of J. H. Gilmour as Matthew Standish. So fine was his impersonation that it would not surprise me to see him step from youthful heroic parts into something more like this.

The Symphony Orchestra players still continue at Keith's and give their miniature Pop concerts with excellent effect.

There was some disappointment expressed because opera performances had been abandoned at the Castle Square, the first information of which was given to Boston people by the advertisement in last week's MIRROR. When the musical season closed last Spring it was thought that a sufficient guarantee fund would be raised to bring back the favorite singers of this organization, but it seems that the success which has been made by Tony Cummings and his players will put that out of the question, and that we will have all the year round a stock company which will be as satisfactory as that which has been the feature of the Summer.

One Round of Pleasure will be one of the earliest attractions of the coming season at the Boston Museum.

John F. Harley has assumed the general direction of The Walking Delegate, which will open the Fall season at the Tremont, in spite of the placards placed on the front of the theatre to the effect that it will open August 30 with The Sunshine of Paradise Alley. The book will be genisally gone over by Charles Emerson Cook during the Summer and a number of changes will be made. For instance, the sanctimonious diplomat whose Sunday-school song was one of the most unheard-of things ever attempted in comic opera, will be turned into a comedy character for N. S. Burnham. Anna Lichter and William Schuster, both of whom sang here at the Castle Square a little over a year ago, have been engaged to play Fidelia and Ding Dong. Edith Hardy and Harold Going, Boston amateurs, will make their professional appearances, and L. B. Girard will play one of the priests. Of the original production Oscar Girard, Christie Macdonald, and J. B. Mierchert are the only ones re-engaged. Walter Hawkins and Valentine Martin, who went on the professional stage for the original production, seem to have been lost in the shuffle.

R. A. Barnet has gone to Osterville for his Summer vacation. While there he is a neighbor of Philip Hale, and the two spend the time bathing, golfing and discussing new plots.

Bostonians who have been on to New York in the past week came back enthusiastic over the clever work of Paula Edwardes in The Whirl of the Town. I hope that we will have a chance to see her in the part when the company plays in Boston.

Louise MacIntosh has decided not to go into character work, and has made other arrangements, so that she will not originate the part in The Twin Saints, for which she was wanted. This is a wise decision on her part, for she is too young and too pretty to do that style of dramatic work.

John H. Laskey, the man who is responsible for the building of the Floating Theatre which proved such a fiasco at South Boston two years ago, has been brought back to Boston again, this time to answer to the charge of forgery. He was indicted some time ago, and the first night he was back he came so near escaping by a false key to his cell door that he had to be put in the House of Correction for safe keeping.

I wonder why it is that managers exaggerate to such an extent in their advance statements, and I wonder still more that truthful dramatic editors let these statements get into their columns. The latest instance was in regard to Secret Service. Now there was no question of the tremendous success made by that piece in this city, but it did not run here for three months, crowding the Museum to the doors. Seven weeks would be far nearer the truth.

James W. Calderwood, who is quite well known as a song writer, is completing the score of a light opera.

A private letter from Mrs. Potter to a friend in this city tells of the close of her engagement at Melbourne, and judging from the warmth of the description I am not surprised that Mrs. Potter shook the dust of Boston and America from her tiny heels.

"You should have seen the flowers," says the letter. "Really, a small fortune must have been expended on them. I really seemed to have returned to the days of my youth when I saw fully 500 people crowded about the stage door, where they waited until nearly 12.30 o'clock to get a glimpse of the actress as she passed from the entrance to her carriage. There they crowded about her, begging a flower from her armful of bloom, and cheering her heartily as she drove off. At least 200 men ran on either side of the carriage for some distance. The next day a great many of these people were at the railway station to see them off, and the scene of flowers and cheers, mingled with a few tears and kisses, was repeated."

I am glad to hear that Dr. G. E. Lothrop's first move after obtaining control of the Bowdoin Square Theatre was to retain as business-manager A. L. Griffin, who did such capital work for C. F. Atkinson last season. Mr. Griffin is the right man in the right place.

I hear that Robert Taber's new play, which is being written by Lorimer Stoddard, is a sensational melodrama with a strong story and at least two startling scenic situations. The period of the piece is the Garibaldi rebellion, and its chief action is centered in one of the orders of the Carbonari, the famous secret society of Italy, which was a political force from 1820 to as late as the Franco-Sardinian war. The complete outline of the play had been made by Mr. Taber, and all that remained for Mr. Stoddard to do was to clothe the skeleton with words.

C. A. Ellis made a flying visit to Boston before he went to Jenkinstown, Pa., to consult with Walter Damrosch about the coming opera season. He tells me that Melba comes over in November, so that the opera season will open as soon as she arrives. She goes to Italy to take part in the Donizetti centenary in August, and then returns to England for a three weeks' concert tour in October, after which she will sail for America. Mr. Ellis did not succeed in engaging Alvarez, as he could not be released from the opera in any way, and probably will not for some years. Bimboni, who was here with Mapleson's unfortunate venture, is to share the conductor's desk with Damrosch, taking everything but the German operas. The company will have a repertoire of more than twenty grand operas, and Melba may sing in The Barber of Seville and The Daughter of the Regiment, in addition to the role which she has originated here, and Mr. Ellis hints of the possibility of a production of The Bohemian Girl in English as a popular night's entertainment.

Otis Skinner will depend chiefly the coming season upon a new play founded on a successful novel, not very well known here. He has arranged his play himself, and has great hopes for it. The story is unusual. The action takes place in one of the small duchies in Europe, and while politics and state affairs and the machinations of a villain, who finally triumphs, have a share in the action, the interest all centres in the hero and heroine, who are man and wife, but do not learn to understand or love each other until the end of the play. Their marriage has been a state affair, and it is only when their own political intrigues fall to the ground, when their country is really lost, when their enemy has routed them, that, left quite to themselves, with nothing of their own but a humble estate in the country, they really begin life, having at last learned a mutual regard and rescued mutual affection out of the wreck around them.

Walter E. Perkins made a flying trip through Boston last week and stopped to call on his friends in the telegraph offices of the different newspapers. Walter used to be an operator himself, and he says it does not seem like old times unless he comes where he can hear the click of the instruments. He will go with My Friend from India for another season. He has now gone to Biddeford, Me., where he will visit old friends and try fishing in his boyhood home.

Edith Hardy, who is going on the professional stage with the coming revival of The Walking Delegate this Fall, will play Laura Joyce Bell's part of Columbia Hale. Miss Hardy is a Cambridge girl, and has been a specially valuable member of the Criterion Club during the past five years. She is not only a versatile actress, but is a clever dancer, and her addition to the company will be an important one.

I would advise the Boston correspondent of the *Dramatist* to be a little cautious in his remarks about dramatic editors who have unplayed plays. There are others who have written plays—and comic operas.

There is some talk of forming a bicycle club among the members of the Summer Stock company at the Castle Square.

E. M. Holland has gone to his cottage at Quissett for the Summer.

A. B. Anderson, who now makes Boston his home, has joined Mellon & Tryor in the management of the Royal Military Italian Juvenile Band, which is booked for the Charles River Park August 16.

Annie Clarke Hanson, a Boston girl, is to star next season under the management of T. H. Shepard.

Gay Coney Island will open the season at the Park.

JAY BENTON.

CINCINNATI.

Chimes of Normandy at the Zoo—Vaudeville at Chester Park and the Lagoon.

(Special to The Mirror.)

CINCINNATI, July 19.

The break in the hot weather has been received with delight by both the public and managers. With the delightful weather which obtains here now all the Summer resorts are doing well.

Last night the Mackay Opera company began its third week at the Zoo, presenting The Chimes of Normandy, which will hold the boards the rest of the week. The drawing power of the company is steadily on the increase. Last week saw the completion of the roof over both stage and amphitheatre, and as a result rain is not allowed to interfere with performances.

Last week Walter Thompson, of the company, was the soloist of the customary Friday night promenade concert given by the Weber Band.

Appearing at the theatre in Chester Park this week are Clayton, Jenkins and Jasker, in their Darktown Circus; Mason and Healy, Edna Collins, and Beeson, Miles and Lulu. De Greau gives an aerial performance in the arena.

At the Lagoon last Saturday occurred the annual regatta. Excitement ran high, and all the contestants had hosts of friends to cheer them on. Prizes aggregating over $500 in value were distributed. The vaudeville performance includes Roche Brothers, Le Marr Brothers, Helen Sloan, Holmes and Waldon, and the Akimoto Japanese troupe.

Brady and Stair will make no change in the management of their two houses here. Charles A. Shaw will continue to look after the interests of Robinson's and George E. Baker after those of Henck's.

A. R. Gossling, for several years past treasurer of the Walnut, has severed his connection with that house, and in the Fall goes with The Great Diamond Robbery as treasurer. Mr. Gossling is popular with theatregoers and the profession, and he has the best wishes of many friends, although they are sorry to see him leave Cincinnati.

The Grand will open early in September with Al. G. Field's Minstrels.

WILLIAM SAMPSON.

PHILADELPHIA.

The Castle Square Company—The Damrosch and Conterno Concerts—Vaudeville—Chat.

(Special to The Mirror.)

PHILADELPHIA, July 19.

The hot wave of the last ten days has had a pronounced effect on the receipts of the few places of amusements still open in this city. It closed the Fitzsimmons-Corbett veriscope show at the Chestnut Street Theatre July 17.

The Castle Square Opera company, after a most successful season of sixty-one weeks, will this week close the Grand Opera House for five weeks and go to Atlantic City for recuperation, and also to alternate with the company already singing at the Academy of Music there. While the Grand Opera House remains closed many improvements will be made for the comfort of its patrons. The Bohemian Girl, Paul Jones, Mikado, Pinafore, and Cavalleria Rusticana is the repertoire for the week, with all the favorites in the casts. The Grand Opera House reopens August 30.

At Atlantic City the Castle Square company, at the Academy, is singing Paul Jones for three nights, with Lizzie Macnichol in title-role, closing the week with The Bohemian Girl.

Some weeks ago I reported the marriage engagement of Lizzie Macnichol to a prominent Baltimore gentleman. The engagement was denied by some of the papers, but on the authority of Miss Macnichol herself I now repeat my announcement; the event will take place in the Fall.

Anna Lichter and William Shuster, of the Castle Square Opera company, are celebrating their honeymoon in Atlantic City. Miss Lichter reappears with the company July 22 as Arline in The Bohemian Girl.

Edith Mason and her husband, Thomas H. Persse, are at Congress Hall, Cape May, where they will spend the Summer. Miss Mason has fully recovered from her severe illness. Both are re-engaged for the coming season of the Castle Square Opera company.

The offering for the week at the Bijou Theatre is attractive. Felix Morris remains for a second week, giving The Old Musician, and well supported by Walter Lennox, Jane Lennox, and B. S. Cutler. Fleurette, the dancer, assisted by the four Fleur-De-Lis, is seen in a sprightly act. Among other features are Taciano, German vocalist; Harrigan, the tramp juggler; Ryan and Richfield, in an Irish sketch; C. W. Williams, ventriloquist; Manning and Weston, Appleton Brothers, comedy boxers; Bryant and Saville, musical comedians; Emilie Edwards, Riley and Hughes, Lewis and Elliott, the Brownings, the biograph, and a new series of living pictures.

Burt Haverly and Laura Biggar are booked for the Bijou Theatre week of August 2.

The Walnut Street Theatre will open the Fall season with The Whirl of the Town early in September.

Walter Damrosch with his Symphony Orchestra is drawing well at Willow Grove, giving two concerts daily. At the Sunday concerts yesterday Nedda Morrison, from Her Majesty's Opera company, London, made her first appearance in this country. She is here only for a visit, and sang as a personal favor to Mr. Damrosch. She was received with great favor. For the week of July 26 an opera festival, introducing many favorite members of the Metropolitan Opera company of New York, will be given.

Conterno's Band, at Woodside Park, on the road of the new trolley in Fairmount Park, is meeting with great success. A new intermezzo, "Greeting to Philadelphia," is a pretty composition, and with his "Battles of Our Nations," with scenic effects, Mr. Conterno gives his patrons a musical treat.

Sol Rice, the jolly comedian, has been added to the attractions on the steamer *Republic*, running to Cape May. The balance of company remains unchanged.

Augustus Balfour with his stock company opened at the Iron Pier, Cape May, July 17, for indefinite time. The company, with George Barbier and J. C. Black added to the list in last week's MIRROR, gives a clever entertainment, but thus far, because of the lack of Summer visitors, the expense of coming to this resort has hardly been repaid.

William N. Griffith and his wife are rusticating at the Stockton Hotel, Cape May. For

the coming season they join Augustin Daly's company, and will probably sail August 10 to join the Daly forces for their dramatic tour.

J. Turner Wall and his four hundred (Colored Vaudeville Troupe) open the Auditorium, Cape May, N. J., this evening for a week's stay. Billy Jackson, comedian; Taylor Sisters, musical wonders, and John R. Smith are the special features.

An All Night Smoker, with a monster banjo orchestra of one hundred and fifty men, led by Professor Paul Eno, will be the attraction at the Arena August 5.

Frank McLaughlin, publisher of the Philadelphia *Times*, who died July 14 at his home in this city, was greatly interested in amateur and professional theatricals, and as the years passed added to his many acquaintances all the prominent personages in the theatrical and operatic field, who presented tokens of remembrance and friendship.

The theatrical managers are all out of town, and I don't blame them. S. FERNBERGER.

ST. LOUIS.

Erminie at Uhrig's Cave—All the Outdoor Resorts Prospering—Gossip.

(*Special to The Mirror.*)

ST. LOUIS, July 19.

There has been a great change in the weather the past week, but the various outdoor resorts have kept up their large patronage. Never before has there been such a large number of Summer resorts to choose from as there has been this season.

Maritana was put on by the Boston Lyric Stock company at Uhrig's Cave last Monday night, and continued through the week, although the original intention was to play it only the first three nights and then put on The Royal Middy. The success of Maritana was the cause. Miss Lane sang the part of Maritana with successful results. The part of Lazarillo was taken alternately by Miss Ladd and Miss Norwood, and both sang and acted in an able manner. Payne Clarke and Edgar Temple alternated in the part of Don Cæsar, both performers making good impression. Mr. Temple, however, seemed to be the favorite with the audiences. J. K. Murray sang the part of the King and W. H. Clarke that of Don Jose during the entire week. The work of the chorus added greatly to the success of the production. Tonight, instead of Amorita, as announced last week, Erminie will be given with Helen Bertram in the leading role. It will be given by special permission of Francis Wilson.

The Koerner Park Opera company gave a highly pleasing and artistic production of Chimes of Normandy at Koerner's Park, commencing last Monday night. The part of Serpolette was taken by Annie Meyers with rare sprightliness. The Germaine of Tillie Salinger was entirely satisfactory. Charles Hawley as Henri and Charles O. Bassett as Grenachieux were most acceptable. The Gaspard of Ben Lodge caught the audiences, for it was played in a most forceful and vivid manner and was the hit of the performance. The small part of the Baillie was taken by Francis Gaillard, and the Notary was intrusted to Harry S. Keady.

Dolly Delroy, Ida Mansfield, Lillian Knott, and Cora Dean filled the requirements of the minor roles, while the chorus was all that could be desired.

Last week was a great one for Forest Park Highlands. There was a combination of minstrels and vaudeville. The Ideal Minstrels made the biggest kind of a hit. The singing of Carroll Johnson was a feature, and the applause given him when he sang the old favorites "Down on the Ohio," "Enjoy Yourselves," and "My Angeline" was enough to reward any one. The Jose Sextette, headed by R. J. Jose, was another strong card. Among the attractive vaudeville performers were Emma Carus, Clayton, Jenkins and Jasper, Little Irene Franklin, and others. Yesterday a big audience saw the new bill, which included the re-engagement of the Jose Sextette, Lewis and Ernest, and Carroll Johnson, as well as the new people, Bogart and O'Brien, Meta Stanley, and Pantzer Brothers.

The Suburban drew big crowds last week to see their strong programme, which included the reappearance of M. Guille, the tenor, Al. Wilson, Godfrey and Lane, Diana, Oscar Hale, and Professor Debessell. Yesterday there was a goodly crowd present to see the opening performance of a new bill, which included the Four Castillians, Josie DeWitt, Falke and Lemon, the re-engagement of Al. Wilson, Emily Pease, Bartlett and May, and John Starr and others.

Arthur Deming's Minstrels closed their engagement at Bellevue Garden last Saturday, after a successful week, and this week the Oriental Opera company opened a season, beginning last night, with the oriental opera Sulamitha.

The Boyton Theatre and Chute had a prosperous week last week, with Billy Emerson and other good attractions as features. Yesterday there was a change in programme, and new features were given to a fine audience.

The Boston Lyric Stock company completed arrangements last Saturday whereby they place a company in one of the new Summer resorts in Cincinnati. They will send over one of their sets of principals and alternate during the rest of the season.

Payne Clarke and Winfield Goff severed their connection with the Boston Lyric Stock company last week.

Manager Frank Gaiennie, of the Exposition, has closed with A. E. Ashbrook, of Kansas City, and John R. Gentry, of Sedalia, to assist him in the second annual horse show, which will be held here in the Exposition Coliseum, during week of October 25-30.

W. L. Porterfield, manager of the Baldwin Theatre, Springfield, Mo., was in the city last Saturday completing arrangements for an attraction during the Wilson Creek-Oak Hill National Reunion, August 9-14.

Guy Lindsey, a St. Louis boy, who has been making quite a success on the stage for several seasons past, will remain in the city during the coming Autumn and Winter, and will open a school for dramatic instruction.

Beaumont Smith has closed with Messrs. Jonopolou and Gumpertz, of the Imperial Opera House (formerly the Hagan), to manage the stage during the coming season. He left last Thursday for New York to engage a company and complete other arrangements.

Word comes from Charles P. Salisbury that he has engaged a very strong stock company for the New Columbia Theatre. Their season will open October 2.

Colonel John D. Hopkins was in the city last week after having added a theatre in Louisville, Ky., to his chain of houses. He was also here to look after the refurnishing and refitting of Hopkins' Grand Opera House.

Fate Goodbar, manager of the McFee's Matrimonial Bureau company, signed Saturday Manager W. L. Porterfield to play week August 9-14 at the Baldwin Theatre, Springfield, Mo., on the occasion of the Wilson Creek-Oak Hill National Reunion. It will be the opening of the regular season of both the company and house.

W. C. HOWLAND.

WASHINGTON.

An Author Vindicated—Frederick Bond's Engagement—A New Farce—Notes.

(*Special to The Mirror.*)

WASHINGTON, July 19.

The charge of sending obscene matter through the mails preferred against Telemaque T. Timayensis was finally *nolle prossed* by the District Attorney, Harry E. Davis, last Tuesday. T. T. Timayensis is the author of the Greek play, The Wife of Mitetus, which, translated into English, was produced by Robert Downing at the New National Theatre last September under the title In Search of Happiness. During that engagement Mr. Timayensis, who figured on the programme as the author under his *nom de plume*, Edouard Doussard, wrote two spirited letters to Solon J. Viasto, a Greek editor residing in New York, and in them made use of certain words in the Greek language that were claimed as vile and obscene. A suit for criminal libel was instituted and Mr. Timayensis was arrested. Several hearings have been had, and there was expert testimony of well known linguists as to the meaning of the language used. The presiding judge, in view of the conflict of opinion and the seeming impossibility of securing a conviction, ordered a *nolle prosequi* in the matter, coinciding with the views of the District Attorney that it would not be advisable to put the Government to the expense of another trial. At the last jury trial the verdict stood eleven for acquittal to one for conviction.

The very strong expressions of regret at the closing of the Columbia Theatre Stock season have induced the management to continue another week and present a revival of Niobe, which was so successfully given the second week of the comedy season. A full house again gives full token of approval of Paulton's clever comedy and the company's admirable performance. Alberta Gallatin, in the title-role, gives a charming presentation, and James O. Barrows, as Peter Amos Dunn, repeats his clever work.

The Frederick Bond engagement at the New National Theatre next Monday night will be inaugurated by the production of Fawcett's funny farce, Where Am I At. Mr. Bond will be supported by his Louisville company, which includes Maclyn Arbuckle, Francis Kingdon, Edwin Holt, Louis Hall, Adolph Klauber, Maude Haslam, Caroline Cook, Helen Reimer, Maude Allen, and Clara Hathaway.

A new farce-comedy by Glen McDonough and Edwin Townsend, entitled The Marquis of Michigan, under the management of E. E. Rosenbaum, will have a first production at the Columbia Theatre August 2. In the company are George Nash, Mr. Post, George W. Barnum, Eva Davenport, Sadie Stringham, and Marion Giroux.

Manager Fred G. Berger is spending his vacation at his home here, and is enjoying, as he says, the first real rest he has had for years. One of his pet pastimes is wheeling, at easy stages, through the good roads of Virginia and Maryland. Mr. Berger's den at his handsome residence is a valuable curiosity shop of old-time relics in programmes, photographs, lithographs, and curios. One of his much prized recent acquirements is a well preserved photograph of a group picture of the once famous Caroline Riching's Opera Troupe. Sol Smith Russell's New York engagement, when A Bachelor's Romance will be given, will commence at the Garden Theatre September 20, and the length of the stay will be determined by the success achieved.

Manager Louis Robie, of the Bohemian Burlesquers, was a visitor here last Thursday to attend the funeral of his nephew, Fred H. Barker, who died after a short illness of typhoid fever. Mr. Barker was a most estimable young man and held an important clerkship in the Government service.

Helen Lamont, the prima donna, was the soloist at Glen Echo, Sunday, at the concerts given by The Fadettes, Boston's woman orchestra.

William F. Ryan, of Hoyt and McKee's A Stranger from New York company, is at his home here for the Summer. He has been engaged with the same company for next season.

Geoffrey Stein, for his excellent portrayal of dialect parts while a member of the Columbia Theatre Stock company, has been called by the Washington press "The Man of Nationalities."

The Elks' reunion at River ViewFriday night was a brilliant affair. About fifteen hundred delighted excursionists participated in a royal good time.

Abbie Johnson is an addition to the Columbia Theatre Stock company this week.

JOHN T. WARDE.

THE MIRROR ROSTER.

THE MIRROR has in preparation the roster of theatrical companies for the season of 1897-8. Blanks for companies may be had at THE MIRROR office, or will be forwarded to managers who furnish their addresses.

ENGAGEMENTS.

Mark Murphy, John T. Tiernay, The Addis Sisters, Nat M. Wills, Horwitz and Bowers, Gertie Millington, Mlle. Loretto, Nate Jackson, H. A. Wickham, representative, Mark Davis, treasurer, for McSorley's Twins company.

Sadie Connolly, the Trumbull Sisters, Mae and Fannie; Lonnie Deane, Lula Morrisson, Annie Lloyd, Gracie Tyson, Dudie Cox, Maude Wade, Stella Kestner, Charles Morgan, Andrew Bode, Charles Walters, Herbert Dillea, John Tull, Henry Jerome, Raymond Trumbull, and Henrietta Murray for Murray and Mack's Finnegan's Courtship.

Agnes Ardeck has been engaged for Hoyt's Bunch of Keys. Two new songs have been written specially for Miss Ardeck by C. H. Kerr, the well-known musical director and composer.

Mamie Gilroy, for the part of Julie Bon Bon in Warmington's Western The Girl from Paris company.

Edgar Davenport and Lionel Barrymore for Cumberland, 61.

Tony Williams, for Little Monte Cristo, instead of Monte Cristo, Jr.

Nellie O'Neill will play next season the leading soubrette role in A Boy Wanted, in which she was so successful during the past season. Delia Stacey will appear in the soprano part and not in the role already mentioned, as has been incorrectly stated.

For Donnelly and Girard's new production of The Geezer, Thomas J. Ryan, who originated the part of Weary Watkins in the original production; May Richfield, Mae Lowery, Charles H. Prince, Nettie Black, Marshall and Nelson, and a large chorus of pretty girls. Tony Gray continues with the company as musical director. The company is under the management of Frank Calder.

The singers in Fate Goodbars' Irish musical comedy, McFee's Matrimonial Bureau, will be led next season by Lillian M. Knott. The Esher Sisters, Alice Whitney, the Ryeford Sisters, Dunn and Connors, Shelso Peruchi, H. Benton Smith, and H. D. O'Connor have also been re-engaged.

Frank Hodges, by H. C. Blaney, as musical director for his Boy Wanted company. Mr. Hodges is composing the music for a new musical comedy which will be produced in New York in January.

Howard Hall, to play leading business with Robert B. Mantell.

W. J. Deming, with A Milk White Flag.

Julia Romaine, for the ingenue role in Robert Fulgora's production of Shanty Town.

Neil Florence, to play the lead in When London Sleeps.

Mathilde Weffing, with Harkins and Barbour's Uncle Tom's Cabin company.

Frederick Murphy, re-engaged with Julia Marlowe.

George Hamilton, as advance agent for Harry Morris' Twentieth Century Maids.

Annie Barclay, for the adventuress in When London Sleeps.

Eva Selbie is to play the Demarara Girl, a part successfully essayed by her last season, in The Strange Adventures of Miss Brown.

Pearl Revare, with Charles E. Blaney's A Boy Wanted company.

Fletcher S. Smith, formerly press agent of Storer's Uncle Tom's Cabin company, as advance agent and director of the Summer tour of the Floy Crowell, Emery and Mason company, through Maine and Nova Scotia.

Sadie Stringham, to play Zenobia Bunn in The Marquis of Michigan, which will be produced in Washington on August 2, and is booked to follow May Irwin at the Bijou Theatre, New York.

Harry W. Fenwick denies his reported engagement with Kennedy's Players. He has engaged as leading man for Jess Burns' production of The Land of the Living, opening at Toledo, O., early in August.

Ruth Richards, for The Girl from Paris company, opening at Detroit on September 1.

Eddie Pinaud, for The Brownies.

Arthur C. Pell has joined the Kirwin Opera company at Rochester as musical director.

S. C. Halpin, with Mr. and Mrs. Milton Nobles.

Anna Vislaire and Frank McCormack, for Mrs. Fiske's company.

William Meach, son of John Meach, of Buffalo, by Donald Robertson and Miss Brandon Douglas for next season, to play character parts. In front of the house Charles A. Goettler will represent this company next season.

Charles A. McGrath, as leading man for the Woodward-Warren company. This will be Mr. McGrath's second season with the company.

Ada Dare, for The Belle of New York, to be produced at the Casino.

For the Peters and Green Comedy company, under the management of F. C. Huffman: Phil Peters, James Green, Verne C. Armstrong, Jean Powers, Con Bayer, W. C. Turner, Billie Taylor, George Broadhurst, Nettie Peters, Lillian Durham, the De Ive Sisters, Georgia and Ethel, Mabel Gray, and Georgia Powers. The season will open September 6 at Paducah, Ky.

Will A. Hoss has been re-engaged as general agent of Waite's Western Comedy company.

Dorothy L'hôte, of San Francisco, as leading woman for Margaret Mather for the coming season.

REFLECTIONS.

James T. Powers, who has been spending most of his time since the closing of The Circus Girl in the Catskill Mountains, has purchased property, on which he will erect a Summer home, at Woodbourne, Sullivan County. He is very enthusiastic about the beauties of the country, and is now busy consulting with a New York architect, who will complete the plans.

George W. Larsen, who is to star at the head of Owen Ferree's Stock company, while bicycle-riding recently met with a severe accident, dislocating his knee, but is in a fair way to recovery. Mr. Larsen a few weeks ago made the trip to Philadelphia and return, and has made several century runs.

Managers Mellen and Tyron have decided to send on tour next season the Royal Military Italian Juvenile Band.

W. H. Lytell has been engaged to stage What Happened to Jones, which will be produced in New Haven on August 26, and afterward at the Manhattan Theatre for a run.

George Heinman is painting for W. Kennedy twelve full sets of scenery.

The management of El Capitan desires to correct the impression, which has gained some currency, that it is an abridged seaside edition of the opera that is being presented at Manhattan Beach. With the exception of the introduction of a few local "gags" El Capitan is practically the same as when given at the Broadway. The fact that the performance is about three-quarters of an hour shorter than during the regular season is accounted for by the shortening of the waits between the acts.

The Theatre Francaise, of Montreal, closed for the season on Saturday, July 3.

Arthur Byron has returned from Paris.

Mr. and Mrs. Jerry Keenan (Lillian Ames) closed their second successful season with the Spooner Dramatic company on July 1, and have gone to Chicago for a few weeks.

Walter Jones will sing a new song in One Round of Pleasure when it reopens at the Knickerbocker in August. It is called "What Happened to Jones."

Annie Clarke Hanson, formerly with Dr. Bill, and more recently with the Avenue Stock company, Pittsburg, will head her own company next season, under direction of J. H. Shepard, late press agent of Proctor's Leland Opera House, Albany, N. Y. Two new plays will be produced early in the season, which opens October 11.

W. E. Flack, manager of Byrne Brothers' New Eight Bells, writes that his attraction will open on August 12 at Paterson, N. J., for a season of thirty-nine weeks, closing at Yonkers, N. Y. The season will be played entirely in the East, the company not going west of Pennsylvania. The troupe will number 27 persons, and Proprietor John F. Byrne is busy arranging new pantomimes and tricks.

Lisle Leigh has won new honors as an actress at McCullum's Theatre, Peak's Island.

Boston, Philadelphia, Pittsburg, New Orleans, St. Louis, Chicago, and Cincinnati are some of the bookings for Isabelle Evesson and Estelle Clayton.

William Harris in one of his prophetic moments said that at the present rate of naming plays like The Wrong Mr. Wright, What Happened to Jones, The Good Mr. Best, and other titles of that sort, the public must not be surprised to hear soon of The Swell Mrs. Fitzslob, The Silent Mr. Cornet, The Bad Mr. Worse, The Gray Mr. Black, The Tough Mr. Swell, The Bald Herr Restorer, The Soiled Mr. Neat, The Fat Mr. Lean, The Small Mr. Tall, The Wide Mr. Narrow, The Lanky Mr. Little, The Sober Mr. Booze, The Talkative Mr. Mumm, The Sharp Mr. Flat, The Foolish Mr. Smart, The Fly Mr. Bee, The Warm Mr. Cool, and so on *ad infinitum*.

The Women's String Orchestra, of New York, conducted by Carl V. Lachmund, gave a concert last Tuesday evening at the Towers, Elberon, N. J., in aid of the Woman's Property Protective League for a fund to erect at Elberon and at New York hotels for refined women, alone and unprotected.

Preliminary rehearsals of Twin Saints, the new comedy which Wagenhals and Kemper will exploit next season, are under way at Carnegie Lyceum. Prior to its metropolitan hearing, the comedy will be seen at Wilkes-Barre on September 3.

Mrs. Paul Cravath (Agnes Huntington) was a passenger on the disabled steamship *Spree* which reached Queenstown on July 8, nearly five days overdue.

Celia Clay, who recently underwent a severe surgical operation, is recovering her strength rapidly.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
PROCTOR'S 23d STREET—VAUDEVILLE.
TONY PASTOR'S—VAUDEVILLE.

A PLAIN ANSWER.

THE following interesting letter has been received:

To the Editor of the Dramatic Mirror:

SIR.—I read with peculiar interest the editorial in THE MIRROR bearing date July 17, relative to an alleged theatrical combination which is making an effort to control the leading theatres of the country.

Some time ago I was approached by a representative of a combination—no doubt the same combination—and was requested to cast my fortunes with it. I control, as lessee and manager, a very desirable theatre in a city of consequence. Many seductive reasons were urged why it would be a good thing for me to join a syndicate of houses; but I concluded, if it would be a good thing for me to join such a combination, that it would be a better thing for me to continue as the sole reaper of any benefit or profit that might accrue from the management of my theatre, as I am and have been a hard-working manager, and find a pleasure almost equal to my profits—which have been large—in attending to bookings and other details, and thus keeping in touch with all phases of my business. Besides that, I think I know what the patrons of my theatre want better than any person in New York can possibly know. The association, or syndicate, or combination—by whatever name it may be called—controls another house in the city in which I am located. In fact, I believe the combination owns an interest in a rival theatre.

I have well-defined ideas as to what would have happened to my theatre in case I had entered into an agreement with the combination. I would like to know whether THE MIRROR has any idea like mine as to such a conjunction of interests? I may add that when I declined to enter into an arrangement with the combination, all the former suavity of manner of that combination disappeared, and a threatening aspect succeeded it. I was informed that I could not book attractions for my theatre if I remained out of the combination. But I have already made better bookings than a year ago, and have no fear of the future. Yours happily,

AN INDEPENDENT MANAGER.

THE MIRROR certainly has ideas as to the "conjunction of interests" mentioned in the above letter. These ideas, however, may not be on all fours with the ideas of "An Independent Manager."

If a theatrical combination controlling various theatres in divers cities should have an interest in a theatre in a city in which it had induced an otherwise rival manager to join its fortunes, the first efforts of such a combination—unless it were an aggregation of philanthropists—would be to put the local manager thus "taken into partnership" in a position that would render the future rivalry of his house impossible. This would be done by sending the cream of the attractions of a season to the house in which the combination was particularly interested and booking the poorer attractions at the house of the "partner." Perhaps a combination would not do this in a way to excite suspicion at once, but it is a policy that would gradually be led up to and inevitably put in force. One season of this kind of business would leave the hoodwinked local manager in a condition from which it would take him several seasons to recover—if he could ever recover from the reputation of playing only second-class attractions.

Of course the local manager who puts his house absolutely under the control of a combination is not thereafter and during his "partnership" even a manager in name, as the actual fortunes of his theatre, either for good or ill, have been placed in other hands. Where such a manager's house is naturally a rival of the theatre or theatres of a combination, it is plain to be seen that the business policy of the combination would be to strengthen its own property and weaken the other's.

There are too few managers like the correspondent whose letter appears above, who "find pleasure in attending to bookings and other details." Too many theatre managers have little inclination to attend to or watch over the details of their business. Such managers are those that would fall an easy prey to a smart combination which might speciously offer to take the displeasing detail of booking off their hands, and such managers would probably strut about for a brief season in the belief that they had been relieved of all their former drudgery and yet were to fare happily. But what would their foolishness ultimately cost them?

POTTS AND O'FERRALL.

DOWN in Richmond, Va., last week, there was excitement over a midsummer outburst by one Rev. THOMAS N. POTTS, a Methodist, whose portrait, published in a local paper, reveals an immature person with a frenzied aspect. This Rev. Mr. POTTS preached a sermon in which he scored Governor O'FERRALL, chief magistrate of Virginia and also a resident of Richmond, for attending a vaudeville performance at Forest Hill Park, a suburban resort. Among the extreme expressions by the Rev. Mr. POTTS, after he had abused Governor O'FERRALL, was one that "You couldn't whitewash a vaudeville show and make it decent."

Governor O'FERRALL, however, was not made to believe that he had committed a crime by the violent attack of the Rev. Mr. POTTS. The Governor placidly replied in a newspaper, when interviewed:

It is true that I walked down with a party from my house to the vaudeville near by at Forest Hill Park a few evenings since. I had been informed that the entertainment was unobjectionable, and to gratify my children I attended it. I neither saw nor heard anything that was objectionable, and I would not hesitate to go again for an evening's recreation, unless the nature of the entertainment should be changed. I saw ladies and gentlemen present who are as guarded in their walk in life and as pure in their Christian character as Mr. POTTS and he went very far in condemning them by his vigorous criticism of me. I shall say very little as to Mr. POTTS' course in singling me out among the thousands of reputable persons who have attended these entertainments for his "scathing criticism." His personalities I regard as uncalled for, unbecoming, and unkind. His positive declaration that you couldn't whitewash a vaudeville show and make it decent, I presume, was prompted by what he had seen of such shows. I never saw one until last Friday evening, and it was certainly not of the kind with which Mr. POTTS seems to be so familiar, much more than I am, though I am much older. Of course, I am pained that by this single act I have forfeited Mr. POTTS' good opinion, but I indulge the hope I will be able to survive the loss. I beg that he will believe me when I say that I thought I was doing a perfectly innocent thing, and had no idea I was giving him a theme for his next Sabbath's discourse and peculiar style, or making myself a target for his pulpit arrows.

It is probable that the Rev. Mr. POTTS never had caused a ripple on the surface of life in Richmond by a legitimate exercise of his pulpit function, and that, like so many sensation mongers of the church, he thought he saw an opportunity to win notoriety. He made a mistake, as Governor O'FERRALL has shown, and has won nothing but contempt.

SNUBBED BY SARAH.

A STORY was cabled from England the other day based on an incident at Portsmouth. The municipal authorities of that city had planned a formal reception to SARAH BERNHARDT, who visited Portsmouth on her tour, and the civic dignitaries, apparently satisfied that the French actress would be delighted to attend, assembled in the Town Hall in their robes of office and awaited her advent.

SARAH at the last moment refused to visit the Town Hall, giving as a reason that she did not feel strong enough to climb its steps. Amazement—and perhaps anger—filled the functionaries, and they could do nothing but divest themselves of their regalia and their opinions of the Frenchwoman.

In the account of the affair, however, there does not appear any good reason why SARAH should have made herself the victim of a provincial holiday, whereas there may have been good reasons for her refusal. Possibly one of these was that the advance sale was small, and that it was thought that curiosity to see a woman who had the nerve thus to belittle a pompously-uniformed company of municipal persons in their own Town Hall might result in a record-breaking house, curiosity in its more legitimate phase having already been defeated by SARAH'S exclusiveness.

The incident smacks somewhat of the BERNHARDT when she was younger and more sensational in her doings, and yet there is a difference that gives the admirers of this wonderful woman pause. Time was when, aboard ship, she thought nothing of climbing a mast. Alas! she is no longer young.

PERSONALS.

STANGE.—Stanislaus Stange is at work upon several new comic operas for which Julian Edwards will supply the music. Before the end of next season London may have passed judgment upon more than one of Mr. Stange's librettos that has proven successful in America.

DAVIS.—Harry Davis was detained at his Pittsburg houses last week, and his intended descent upon the metropolis was postponed until the present week.

MANSFIELD.—It is reported that Richard Mansfield, who is at Blue Hill, Maine, is writing his autobiography.

SAYRE.—Theodore Burt Sayre, who wrote The Wife of Willoughby, and a new play which will be produced by Wilton Lackaye next season, has just finished a novel, called "Two Summer Girls," which will be published about the middle of August.

JANSEN.—Marie Jansen is going to Cape Breton, Labrador, to make pen and ink sketches for a magazine before beginning rehearsals with The Nancy Hanks company.

EYTINGE.—Rose Eytinge is in the lake country of Wisconsin, seeking health and strength. Miss Eytinge has not yet made an engagement for the coming season.

PIERCE.—Manager John Pierce, of the Lyceum Theatre, Rochester, is spending a portion of the Summer in New York. Last Spring his ankle was broken by a fall, and he was confined to his room for a number of weeks, but during that time he supervised all the details of conducting his theatre. Mr. Pierce has not entirely recovered the strength of the broken member, but it troubles him very little now. He is closing up bookings for the coming season at the Lyceum.

COWARD.—Edward Fales Coward, the *World's* dramatic editor, left town on Friday for a month's vacation. During Mr. Coward's absence his department will be in charge of Mr. Martigny.

GREENWALL.—Henry Greenwall is still in San Francisco. He is rapidly recovering from his serious illness, but it will be several weeks before he will be able to return East.

FROHMAN.—The cable brings the news that Charles Frohman sailed for New York last Saturday—a week sooner than he intended leaving England.

GILLETTE.—William Gillette was so much better that he returned to the cast of Secret Service last Thursday night, when that play was transferred back to the London Adelphi.

RYLEY.—Madeleine Lucette Ryley will sail from England next month. She has completed her new historical play, Richard Savage, for Nat C. Goodwin, who may present it here next season, and later at London, along with An American Citizen.

HAMPTON.—Mary Hampton passed through the city last week en route to her country place, "Hampton Lodge," Land's End, Rockport, Mass. Miss Hampton will rest until the opening of Under the Red Robe.

SUTHERLAND.—Anne Sutherland sailed for Europe on Saturday, to be gone about two months.

HARLOW.—Richard Harlow will sail for Europe in a few days.

CLARGES.—Verner Clarges sailed for London last week for a short sojourn.

KLEIN.—Charles Klein sailed for home from England last Thursday. During Mr. Klein's stay in London arrangements were practically completed for the production of The District Attorney there.

EWEN.—Edna Ewen, who was formerly a member of My Friend from India company, has developed an unusually fine singing voice, and she proposes to enter the field of light opera.

DAZIAN.—Mr. and Mrs. Henry Dazian are now homeward bound on the *Paris*.

DAVIS.—Mrs. Mary Davis is ill with gastritis at her home in Rutherford, N. J.

CHAMBERLAIN.—Mrs. Emily Jordan Chamberlain is occupying a cottage at Long Branch, where she will remain for the Summer. Two of her daughters are with her.

ELDRIDGE.—"Aunt Louisa" Eldridge is spending a few days at Asbury Park.

PAUL.—Howard Paul sails to-day for Antwerp on the *Berlin*. He will visit the exposition at Brussels, and after making a short stay in England will return to New York early in the Autumn.

TRACEY.—Minnie Tracey, the young American singer, has been engaged for La Scala, at Milan, to originate the prima donna role in Leoncavallo's The Medici, besides other important parts.

BERNHARDT.—Sarah Bernhardt is again working the old device of refusing to play in Berlin, in order to stimulate newspaper discussion. She says that she esteems the Germans, but she cannot forget that they are the enemies of France.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

ENQUIRER, Asbury Park, N. J.: Phoebe West starred in A Bowery Girl last season.

W. H. C., New York City: Nat Goodwin sailed for Europe in the latter part of last June.

INFORMATION, Kalamazoo, Mich.: Write to Albert G. Eaves, of the Eaves Costume Company, for the information you desire.

GEORGE L. COOPER, Springfield, Mass.: Yes. The Bostonians are to produce a rewritten version of Rob Roy next season.

WALTER C. CARLETON, New York City: The text of The French Maid is by Basil Hood. The music was composed by Walter Slaughter.

W. A. SLOANE, Brooklyn, N. Y.: Dan Mudell was the only new piece produced in New York city during the month of July, 1896.

H. T. COLTON, Des Moines, Ia.: Sir Henry Irving read Becket in the Chapter House at Canterbury, in aid of the Restoration Fund, on May 31 last.

J. E. HAYDEN, Lima, Ohio: Walter S. Craven's play, Jack Robinson, was produced at the Columbia Theatre, of Washington, D. C., on June 21 last.

WILLIAM LINDEN, Philadelphia, Pa.: Buzzy's play John Gabriel Borkman was produced in London last May by the New Century Theatre Company.

F. F. R., Boston, Mass.: Hardie and Von Leer are to produce a new play called Stirring Times at the New Grand Theatre in Fulham, England, on Aug. 2.

CONSTANT READER, New York City: Augustus Pitou, who managed W. J. Scanlan, could probably tell you. Mr. Pitou is manager of the Grand Opera House, New York city.

G. E. G., Milwaukee, Wis.: 1. Richard Harlow became prominent as a female impersonator as Queen Isabella in 1892. 2. Write to J. J. Armstrong, 10 Union Square, New York.

R. H. F., London, Ontario: No. William H. Hamilton, the lessee, who died last April in California, was not an American by birth. He was born in Devonshire, England, in 1842.

C. L. PETERSON, Newark, N. J.: The agent who proclaims himself a "hired man" is W. J. Chapelle. He takes delight in making himself known as "Elmer E. Vance's hired man."

D. S. G., Seattle, Wash.: 1. Henry Irving appeared in Don Quixote, arranged as a one act piece by W. G. Wills, at Abbey's Theatre, New York, on December 11, 1895. 2. The adaptation of Goethe's Faust used by Irving is also by W. G. Wills.

ARTHUR LENOX, Muskegon, Mich.: 1. There is no set rule in the matter. Frequently managers publish a "call" for rehearsals at the opening of the season, when no date for the first rehearsal has been specified. 2. You can write to Otis Skinner care of THE MIRROR.

HENRY C. LEWIS, Lake City, Minn.: From Cross to Crown was adapted by Rev. Arthur Whitley from the late Cardinal Wiseman's novel, "The Church of the Catacombs." It was produced last April for copyright purposes at the Royalty Theatre, Chester, England.

JOHN S. REID, Bath, Me.: A play called The Harvest of Crime was written by Maud Bandford, and produced last May in England at the Royal Theatre, Brierly Hill. After the piece was produced, the author was informed through the Lord Chamberlain's office that a "sketch" bearing the title of The Harvest of Crime had been copyrighted and registered at Stationers' Hall by Fenton Mackay. Accordingly the author changed the title to The Harvest of Sin. In the United States the Librarian of Congress would have no legal authority to notify an author that the title of a play must be altered owing to the copyrighting of the title by somebody else previous to the production in question. The author or owner of a play, however, could apply in this country for an injunction to prevent somebody else from using a title to which he claimed a prior right on account of having conformed in every particular to the copyright law in regard to dramatic property.

FRANK T. GRAHAM, Philadelphia, Pa.: Col. T. Allston Brown, after a careful research, declares that the first Uncle Tom's Cabin play of which he can find any record was written by Professor Hewett, of Baltimore, Md., and was produced at the Museum in that city on January 5, 1852. It was subsequently brought out at the old Marshall Theatre, of Richmond, Va. It was not, however, a dramatization of Mrs. Stowe's novel, but was written as an offset to that book, and was called Uncle Tom's Cabin As It Is. The first production of the dramatized novel occurred at Purdy's National Theatre, on August 23, 1852. The author was Charles Western Taylor. This version was a comparative failure, as it was only acted eleven times. The first successful dramatic version of Uncle Tom's Cabin was written by George L. Aiken, and was brought out at the Museum of Troy, N. Y., on September 27, 1852. After the play had run for 100 nights at Troy, it was taken to Albany, N. Y. The Aiken version was first produced in New York at Purdy's National Theatre, on July 18, 1853, where it enjoyed a prosperous run. Aiken's version was first seen in Philadelphia, on September 26, 1853. Succeeding dramatizations of Uncle Tom's Cabin were made by Clifton W. Tayleure, Mark Lemon, H. J. Conway, Henry R. Stevens, Robert Johnstone, Clay Greene, and others. The version produced at the Star Theatre, New York city, last May was by James W. Harkins, Jr., and Edwin Barbour.

GEORGE B. MACAULEY, Oakland, Cal.: 1. Officially the annals of the Comédie Française date from the year 1680, when by the decree of Louis XIV. the two rival companies of the Hôtel de Bourgogne and of the Hôtel Guénegand were amalgamated under the title of the "Comédiens du Roi." Up to the time of Molière's death, in 1673, there existed three companies of equal pretensions—that of l'Hôtel de Bourgogne, of le Théâtre du Marais, and la Troupe de Molière. After that the company of the Théâtre du Marais and Molière's troupe became incorporated at the Hôtel Guénegand. The fusion, decreed by Royal intervention, between the company so formed with that of the Hotel de Bourgogne, was the foundation of the true Comédie Française, and delivered both the Court and the players from the heart-burnings and jealousies which disturbed the welfare of the separate companies. These united companies played under the title of "Comédiens du Roi entretenus par le Roi" until the year 1759, when they took the name of La Comédie Française. In the year 1682 the King granted to his comedians an annual pension of 12,000 livres (about equivalent to $2,400 at the present value of French money), and this was their first subsidy. 2. The constitution of the Comédie Française, based on the decree signed by Napoleon at Moscow in 1812, and on some subsequent regulations modifying or expanding it, is a little complicated. The actors are divided into two classes—*sociétaires* and *pensionaires*. The former constitute the society proper, having an interest in the company and a voice in its management. They recruit their ranks from among the *pensionaires*, who have salaries only. A *sociétaire* is elected for ten years, and if he proves valuable he is re-elected for another term of ten years; if not, he is retired with a pension. After serving twenty years, the *sociétaire* can claim a pension of right and a benefit. The *sociétaire* has a retiring allowance of 5,000 francs a year. The *sociétaire* continuing on the stage after twenty years has his retiring allowance of 5,000 francs increased by 200 francs for each year's service beyond twenty. Each *sociétaire* has a fixed salary, the best paid receiving 12,000 francs a year, to which in special cases is added, on the order of the Minister of Fine Arts, a supplementary allowance not exceeding 6,000 francs. *Sociétaires* receive 10 francs for each performance in which they participate. The *sociétaires* also have a share in the profits when there are any. As there are not quite so many shares as there are *sociétaires*, the younger members have fractions of shares, being voted additional fractions as their value to the company increases. When a dividend is declared, one-half the amount is paid in cash; the other half is invested and paid when the *sociétaire* retires from the company, but the interest on the money thus withheld does not belong to the *sociétaire*, but goes into the pension fund.

THE USHER.

John Philip Sousa writes from Manhattan Beach to compliment THE MIRROR for the general accuracy which characterized his interview in last week's issue, but there was one mistake in it which calls for correction.

"THE MIRROR's commissioner," he says, "reports me as saying that in addition to writing some of the lyrics of El Capitan, I also 'concocted the story.'

"This is erroneous, as the full credit for the original scenario and the lines of the opera as presented is due entirely to Charles Klein."

Chauncey M. Depew arrived from Europe on Saturday and hied him the same evening to the Casino, where he sat in a modest orchestra seat amid a whole crowd of the country cousins that form a midsummer audience, and listened for good lines.

Our Chauncey, it may not be known generally, takes in the vaudeville shows and other up to date entertainments, chiefly for the purpose of getting the latest gags to introduce in his after dinner speeches.

Louis Harrison's remark about the burglars who broke into Russell Sage's house and lost nothing, seemed to strike Dr. Depew as the funniest thing in The Whirl of the Town.

A *Herald* cable from Paris announces that Charles Frohman has "secured" the Renaissance Theatre in Paris, and that he will produce there next season a French version of Secret Service by Pierre Decourcelle.

Following out the previous policy of misrepresenting Mr. Frohman's foreign plans, the dispatch in question implies that he has taken the theatre and will manage it. Of course, Mr. Frohman will do nothing of the kind.

Madame Bernhardt, who is the lessee and manageress of the Renaissance, announced some time ago that she meant to open that house from time to time to foreign plays and players, and the results of the Duse engagement have encouraged her in that policy.

A young playwright complains to THE MIRROR of the difficulties he experiences in getting his manuscripts read and of the long delays that ensue sometimes before they are returned.

There is some justice, no doubt, in what he says, but there is another side to the question which he does not seem to have taken into consideration at all.

Prominent stars and managers are deluged with manuscripts, emanating mostly from unknown and inexperienced writers. In some cases—either from a strict sense of duty or a lingering hope that some day quite unexpectedly a play of promise thus will come to light—these manuscripts are examined conscientiously, sooner or later, as leisure permits. In other cases, they are scanned superficially, or not read at all.

Mr. Palmer spent thousands of dollars employing play readers. It is his testimony that in twenty-five years he found but one play of the hundreds submitted by untried dramatists which he considered worthy of production, and that play failed dismally.

Great numbers of persons who possess neither talent nor knowledge scribble plays and waste money in having them typewritten. Actors and managers receive these in great numbers, and they cannot be blamed if they are unwilling to devote such time as may be free from their regular professional duties to wading through them. It is an imposition on their good nature to expect them to do so.

It seems to me that before burdening busy men and women with unsolicited manuscripts it would be wiser and fairer for embryo playwrights to secure the opinions of disinterested persons qualified to give them a sound judgment. Some such sifting proc ss ought to be adopted in order to relieve stars and managers of what is too often a mere annoyance.

A Parisian, describing the Queen's Jubilee procession, says: "I thought the mounted Cape and Australian detachments were *un joli souvenir de* Buffalo Bill."

The *World* refers editorially to the dramatic combination as one "bearing many of the outward aspects of a sordid and odious trust," and then it goes on to say:

> The process of centralization in every department of human energy is painful to contemplate, but opposition seems to be in some cases useless. Something might be done, perhaps, in the dramatic line in the way of resistance if all the playwrights in the United States would combine their efforts and produce one really good play.

This satirical reference is not so remote from relative probability as it might appear, at first glance. Undoubtedly, if the trust should grow to the proportions its projectors fondly contemplate, the result will be to discourage and restrict American dramatic authorship.

The announcement that the engagement of an Episcopal clergyman, the Rev. E. H. Redding, to the daughter of W. T. Carleton, the well-known opera singer, was broken off because the rector's mother did not think "that a clergyman should marry an actress," has occupied considerable space in the newspapers for several days past.

It seems to me that congratulations are due the young lady, for a husband, whether cleric or layman, who permits his thinking to be done by his mamma, is a somewhat dubious proposition.

The Bill Posters' Union of this city is agitating for higher wages, which will be demanded when the season opens. The demand is made on the plea that bill posting has become an art requiring special skill, not to say genius.

Many persons have supposed that successful bill posting in this city depended chiefly upon ability to dodge the night force of the police.

If the bill posters succeed in obtaining higher wages from their employers it will probably lead to an increase of the bill posting tariff. The result of that would be to reduce largely the amount of money expended by managers in this department of advertising, which has fallen more or less into disrepute so far as the city of New York is concerned, owing to the dishonest practices that are associated with the use of bill board tickets and the excessive prices charged for display in special locations. The union would do well to think twice before pursuing its present course.

Every one interested knows that theatrical bill posting has fallen off in New York during the past few years, the dead walls now being given over chiefly to the paper of commercial advertisers.

Beerbohm Tree has accepted a dramatization of the novel, "Quo Vadis," the scene of which is laid in Rome under Nero. It is shrewdly surmised by many who have read "Quo Vadis" that it furnished a good portion of the material used in that other semi-religious drama called The Sign of the Cross.

JULIA ARTHUR'S RETURN.

After two years' training in Sir Henry Irving's company, and experience as his leading woman during the illness of Ellen Terry, Julia Arthur, accompanied by a younger sister, sailed for New York on the *Queen Louise* last week and is due here on Thursday. Immediately upon her arrival she will visit Frances Hodgson Burnett in Washington, where the actress and authoress will consult together as to the character of Clorinda, which Miss Arthur will originate in her initial starring tour in Mrs. Burnett's dramatization of her novel, "A Lady of Quality." The company, as far as completed, will include the following: Edwin Arden, leading man; George Woodward, Joseph Allen, Lawrence Miller, William Herbert, Albert Brown, W. J. Thorold, Florence Conron, and Marie Bingham. Arthur Lewis will manage the tour and Napier Lothian will stage the production. Samuel Freedman will be the business-manager.

SAID TO THE MIRROR.

TONY CUMMINGS: "The season of the Castle Square Theatre Comedy company has proved a magnificent success. We are now organizing our company for the Winter season, and will make every effort to surpass our previous record in giving the public of Boston superior productions at popular prices."

MAX HIRSCHFELD: "An error crept into the article headed 'Max Hirschfeld Goes to the Tivoli,' and in justice to an old and esteemed friend of mine I beg to correct. The music to The Honeymooners and Miss Helyett is by W. W. Furst, and I was engaged as musical director for these two pieces, my own composition being 'Star of India,' 'Darvas,' and 'Au Clair de la Lune,' as designated in the advertisement."

J. J. DONNELLY, Sheldrake-on-Cayuga, N. Y.: "I have just received the new MIRROR date-book. It is the best arranged date-book I have ever seen. It is the neatest and most unique, and I am glad to be the possessor of one, as I know it will be of invaluable aid to me during my tour next season. THE MIRROR reaches me here regularly each Wednesday and is enjoyed by the guests of the hotel. It is the one happy moment of the week to get away from the throng and read THE MIRROR."

D. J. BOYLE, Freeland, Pa.: "I am busy answering letters applying for open time. I am certainly well pleased with the return from my little ad. in THE MIRROR."

PAUL BORDMAN: "Two weeks' notice on a good contract is now good in Montana. My wife (Miss Blossom) and myself went to Butte for twenty weeks' work and only got eight, with no notice of closing. I brought suit and secured judgment on July 9 against John Maguire, Simpson and Edmonds, as we were in the Maguire Stock. Simpson and Edmonds were partners. We shall now return East, and hope others who have no means and cannot give bonds will look out for such managers, for it they once get out to Montana they will find it hard to get back. Luck was with me, and I was able to give bonds and get what was due us."

FREDERICK NORTH, manager Lyceum Theatre, Denver: "An article recently appeared in one of the Denver papers to the effect that J. H. Haverly had secured the lease of the Lyceum for the coming season. There was no truth in the report, but owing to its receiving wide circulation throughout the East I have been put to considerable inconvenience and annoyance. Mail matter on Lyceum business has been addressed to Mr. Haverly, while the latter gentleman is hundreds of miles from this city."

THE "POST" IN ERROR.

To the Editor of the Dramatic Mirror:

SIR—The *Evening Post* of the 10th instant, in an article on the late William E. Burton, says: "Unlike most actors of his time, he was a scholar." On reflection I think the writer will realize that a lack of education among players contemporaneous with the great comedian was the exception—not the rule.

Mr. Burton was a very fine actor and a learned man, but not by any means the only educated player of his time. Humphrey Bland, A. H. Davenport, Henry Lynde, William Davidge the elder, Lysander Thompson, William R. Blake, Charles Fisher, John Brougham, J. W. Wallack, William Wheatley, John E. Owens, Charles R. Thorne the elder, Henry and Thomas Placide, Lester Wallack, Peter Richings, W. H. Smith, William Warren, Dion Boucicault, James E. Murdoch, Charles Walcot the elder, James H. Hackett, Thomas Hamblin, Count Johannes, Charles Kean, Edmon S. Connor, John Gilbert, Charles Bass, F. B. Conway, and Junius Brutus Booth were all college men and fully entitled to be called scholars. Edwin Forrest, Lawrence Barrett, and Edwin Booth had but little school training, but in their self-education acquired as much learning as, if not more than, many of their fellows.

Since Doctor Johnson ridiculed David Garrick, and "belittled his brains" before Boswell and his other sycophants, it has been the custom of many writers to affect a belief in the ignorance of actors. Is it not time to call a halt on this old Puritan hymn? Actors as a class are not ignorant—they can all read and write—and some of them have not only been masters in their own calling, but have had some recognition in literature—Macklin, Foote, Knowles, Hemings, and Cordell, Moliere, Shakespeare.

STUART ROBSON.

Woodbourne, N. Y., July 13.

A. G. F. OFFICERS INSTALLED.

At the rooms of Edwin Forrest Lodge, Actors' Order of Friendship, a most enjoyable meeting was held last Sunday evening, when the following officers were installed: President, Louis Aldrich; vice-president, Frank Burbeck; treasurer, Frank W. Sanger; secretary, J. J. Spies; trustees, Augustus Piton, Edwin Knowles, Harley Merry, William A. Brady, and Adolph Bernard.

Mr. Aldrich, who was installed for his fifth term as president of the lodge, made an eloquent speech, paying a glowing tribute to the organization and its members, and again pledging his most earnest efforts in their behalf. Adolph Bernard began his third term as a trustee. One new member was put through the first degree.

ADOLPH NEUENDORFF ILL.

Adolph Neuendorff, the successor of Anton Seidl as conductor of the Metropolitan Permanent Ochestra, has been obliged to give up his position on account of ill health. Accompanied by his wife, Georgine von Januschowsky, and his son, he sailed for Europe last Saturday. He is en route for Bad-Neuheim, near Frankfort-on-the-Main, where he will remain under a doctor's care for several months. His wife will fill operatic engagements in Leipsic, Dresden, and other cities. Henry P. Schmitt, the late concert meister of the band, has been chosen conductor to succeed Mr. Neuendorff.

PORTLAND'S FINE PLAYHOUSE.

A. L. Fay, of Fay Brothers and Hosford, managers of the theatres at Lowell, Mass., and Portland, Me., spent last week in New York looking after his bookings. The new opera house at Portland—which will be dedicated next Autumn—is a beautiful structure, complete in equipment and adapted in many respects to the needs of Portland's playgoers. It will be conducted on a high plane, and Mr. Fay purposes to book only the best attractions. The new theatre represents an investment of $150,000. The majority of the engagements made for the coming season are for two nights each.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from June 7 to July 3, 1897.

THE PARISH CLERK. By Harry C. Baker.
PARISINA. By Ruth Elmridge and Adam Darling, Jr.
TERRY, THE OMADAUN. By Sam C. Miller.
KING AND ARTIST. By Lilian Mowbrey and Walter Herries Pollock.
THE MAID OF ATHENS. By Stephen Ivor Szinnyey.
THE MAN IN BLACK. By Espy Williams.
TWO GAY DECEIVERS. By Herbert Hall Winslow.
MISS COLUMBIA. By Isidore Witmark.
THE WALKING DELEGATE. Libretto by Charles Emerson Cook.
THE DAUGHTER OF A DON. By Beatrice Bellido de Luna.
HIS LITTLE ERROR. By William F. Gilchrest.
A SIN UNCLASSIFIED. By Harry Harper.
THE TITLOMANIACS. By H. R. R. Hertzberg.
A DAUGHTER OF THE REVOLUTION. By Lillie and Blanche Timmonds.
THE CROWN PRINCE. By Marie Evelyn Lister.
THE SWORD OF GETTYSBURG. By Edwin L. McDowell.
THE MOTHER-IN-LAW OF MCTWEEDLES. By John A. Moroso and John A. Hefferman.
LITTLE MISS BROOKLYN. By John Saunders.
LIKE FATHER LIKE CHILD. By Murray Woods.
THE SENATOR'S DAUGHTER. By Minnie Armstrong.
THE DEPUTY WIFE. By Charles Barnard.
OUT OF THE NIGHT. By J. A. Chew.
EDWARD MCBEE, ARTIST. By R. W. Frost.
LIFE IN GREATER NEW YORK. By Edward K. Harris.
COUNTER CURRENTS. By Edward K. Harris.
THE FRENCH BALL. By McKee Rankin.
A GAME OF FREEZE OUT. By T. F. O'Malley.
IRISH VOLUNTEERS. By Eugene W. Scully and J. Theobald Walsh.
WALKER'S WARD. By Mark E. Swan.
OUT YONDER. By A. Miss Whytal.
THE LEGACY. By Arthur L. Zeller.
HASCHISCH. By Axel Delmar.
KEEPING HIM AT HOME. By Walter Beverly Crane.
MADEMOISELLE NICETTE. By S. C. de Soissons.
NATURE. By William E. De Verna.
BEANS. By A. H. Hogan.
SATAN'S SOLDIERS. By T. J. Kane.
HAVE A CARE. By Kennedy and Bryce.
THE PALE BLUE. By Max Fifer.
THE BELL RINGER. By Sutton Vane and Arthur Shirley.

GOSSIP.

Amelia Summerville, who made a hit everywhere last season with the Whitney Opera company in Brian Born, will be featured, it is promised, next Winter in a new light comedy which has been written especially for the purpose and which will be directed by Fred C. Whitney.

Alice Holbrook, who invested the prima donna role in 1900 with piquancy and charm, has not signed with The Brownies for next season, as was reported.

Nina Shirley Gilmore, wife of B. F. Gilmore, of Gilmore and Leonard's Hogan's Alley company, gave birth to a bouncing ten pound baby girl on Sunday morning, July 11.

The rehearsals of McCloskey's Twins company will begin August 16, and the season opens August 23 at Foodie's Opera House, St. Joseph, Mo. The play has been partly rewritten and several new features are introduced. Mark Murphy, John T. Tierney, and Horwitz and Bowers are at present working in the vaudeville houses and Summer resorts. Nat M. Wills and Mlle. Loretto have closed a long engagement on the Orpheum Circuit, and are on their way East. The Addis Sisters have also been on the Orpheum Circuit. Merritt and Davis are dividing their time between Mount Clemens and Detroit. Nate Jackson is at Ypsilanti and H. A. Wickham is in Buffalo.

M. E. Gill has secured the American rights and purchased the scenic effects, costumes, and properties of the production of Straight from the Heart, presented at the Academy of Music, this city, during January and February last. Mr. Gill will organize a strong company for the presentation of this play during the coming season.

Creston Clarke's next season will begin at Wilmington, Del., September 9, with The Last of His Race.

H. W. Storm has been engaged as manager for Creston Clarke.

The Columbia Opera company, of which Katherine MacNeil is the proprietress, will play in Phœnix, Ariz., from July 12 to August 7.

A Paper City is the title of the comedy in which Eloise Willard, J. C. Murphy, and J. A. Moore will be starred the coming season, under the management of W. O. Edmunds. The season will open early in August at Terre Haute, Ind.

The Walking Delegate will reopen in Boston, and after a short tour of the New England circuit will be seen in New York. The company will be headed by Oscar Girard. In his support will be Christie MacDonald, Annie Lichter, William Schuster, Edith Hardy, Harold Going, J. B. Merchant, L. B. Girard, and Frank N. Todd. Clarence West will be the musical director. The booking is being done by John F. Harley.

Louis F. Morrison and Blanche Hall Morrison will join the Jessie Mae Hall company in Chicago, Ill., this week. Mr. and Mrs. Morrison were entertained at the Fiske House, Old Orchard Beach, last week by Mrs. Nettie May Horgan, who is considered one of the best contralto vocalists in Maine, which State is, by the way, the birthplace of Lillian Nordica.

A new composition by Rudolph Aronson, called The Japonica Serenade, and dedicated to Japan's Prince Imperial, has just been published for the piano and orchestra, and will be added to the repertoires of Damrosch's, Schwab's, Geisenmann's, Neuendorff's, Lander's, Meyers', and Bernstein's orchestras.

An adaptation from the French by B. B. Valentine, called The Locksmith of Paris, will be produced next season at the Fourteenth Street Theatre.

The People's Theatre will open on Saturday evening, August 14, under the management of A. H. Sheldon, with the romantic spectacular drama, Fabio Romani, produced by Aiden Benedict and a competent company.

O. Judd Monola and Lofe Miller have been spending a three-weeks' vacation at Mr. Miller's home, Urbana, O. They are engaged for Harry Fehl's big outdoor spectacular production Cuba, at Boston, on July 19-20. From there they go to Columbus, for Al. G. Fields' minstrel rehearsals, having signed with Mr. Fields.

Mr. and Mrs. Leon Polachek (Ella Dunbar) will close with the Stanley Comedy company at Harrisburg on July 24, returning to New York to arrange for next season, after which they will rest at Bath Beach.

Nina Morris closed with the Castle Square Comedy company at Boston last Saturday, and returned to this city.

Frank T. Graham, who has written and is publishing a history of the Montreal stage in the columns of the *Metropolitan*, issued in Montreal, Canada, invites actors and actresses who have visited that city to send him their reminiscences or dramatic records. His address is 1332 Vine Street, Philadelphia, Pa.

IN SUMMER PLACES.

Where Players Are Sojourning During the Inter-Season Interval.

Elsina Williams and Jane Corcoran will be at Long Branch, Annie Mortimer in the Catskill Mountains, James H. Brophy at New Rochelle, N. Y., Percy Plunkett at Red Bank, N. J., O. H. Barr at Block Island, Frank M. Kelly at Manhattan Beach, Walter Ryder and Marian Bohannon at Nantucket Beach. Leon Parmet has returned after seeing the Queen's Jubilee in London, and Phil Hunt is at Manchester-by-the-Sea.

Manager Aiston is spending a few days at his mother's home in Holyoke, Mass., but will return to the city this week.

Ernest Lamson and Homer Drake have been enjoying a trip on their wheels, visiting some of the Northern Illinois Summer resorts.

Nellie O'Neill is resting at City Island, N. Y.

Creston Clarke and Adelaide Prince are spending the Summer at Delaware Water Gap.

Oscar Girard, of The Walking Delegate company, will spend his time at his home in Port Chester, N. Y., until the reopening of the opera.

James K. Keane and Alice C. Keane are summering at Silver Springs, R. I.

Morgan E. Coman, late of Maurice Barrymore's company, is summering at Narragansett Pier.

Arthur Le Clair, the author of Trade, which will be produced in New York, is at Narragansett Pier, but will return early in the Fall to superintend the production of his play.

Mr. and Mrs. Charles B. Hunford have been spending ten days at Virginia Beach, Va. Mr. Hunford will arrive in New York on Wednesday of this week and be located at the Sturtevant House. He is looking after the interests of Thomas W. Keene.

John A. Holland, the author of Granite Hills, is summering at his cottage on Lake Massabesic, New Hampshire.

Edyth Totten and her mother are summering at Rotan Point.

Julia Romaine will spend a couple of weeks at Asbury Park before starting in rehearsals for Shanty Town.

Eva Selbie is reaping great pleasure out of her Summer vacation at Bath Beach, dividing the time equally between bathing and bicycling.

Mr. and Mrs. Charles L. Willis (Mattie Lockette) are still at their cottage at Whitestone, L. I., where they will remain until time for rehearsals.

Walker Whiteside is summering at his home at Hastings-on-the-Hudson, where he is preparing for his coming production of a dramatization of Stanley Weyman's novel, "The Man in Black."

Margaret Gordon, after visiting Mr. and Mrs Joseph Humphreys at their home, Larchmont, N. Y., is at Asbury Park for the rest of the Summer.

Nannette Comstock returned from Europe July 12, and left for the White Mountains with her husband the following day. They will return to town for rehearsals early in August, Miss Comstock going with Sol Smith Russell and Mr. Burbeck with A Southern Romance.

Cora Tanner is visiting Agnes Booth at Manchester-by-the-Sea, Mass.

Orrin Johnson is spending his vacation with Mr. and Mrs. Joseph Weaver at their Summer home, North Haven, Sag Harbor, Long Island.

C. H. Meltzer and family have rented a cottage for the season at Sag Harbor, Long Island.

Schenck Cooper, the Brooklyn correspondent of THE MIRROR, has been registered with his mother during the past fortnight at the Catskill Mountain House, whence they have gone to Saratoga. After domiciling Mrs. Cooper in the latter place, where she will remain until September, Mr. Cooper will return to his Summer home on Orange Street, Nantucket, where he has spent the dog days of each year since 1891, to stay throughout August.

Olive Nelson is sojourning in the Adirondacks.

Marie Walsh is at the Delaware Water Gap.

Lizzie Morgan, late of the Castle Square Opera company, of Boston, is spending the Summer at Rockaway Beach.

Julius P. Whitmark is summering at Arverne-by-the-Sea. He writes: "I am having a fine time bathing, fishing and biking. I expect to be in excellent shape for rehearsals of The Good Mr. Best, which will begin on August 2 at the Garrick Theatre."

Gustavus Levick sailed for Europe on the *Furnessia* last Saturday.

Mr. and Mrs. Harrington Reynolds (Helene Du Carte) are spending a few weeks at Bluff Point, Lake Champlain. They recently returned from a five-months' trip to the West Indies.

John F. Webber is spending the Summer at his home in Leeds, Mass.

Jessie Wyatt is spending the Summer in Mexico.

Adelaide Cushman will leave next month for a few weeks at Narragansett Pier, going thence to Saranac Lake, N. Y., to remain until late in September.

H. Grattan Donnelly, the playwright, is at Winthrop Highlands for the Summer.

Mr. and Mrs. R. M. Field, of Boston, are in Europe for the Summer, and have been enjoying the beauties of Switzerland.

William Harris, of Boston, is at the Cliff House, North Scituate, with his family.

R. A. Du Sonchet is sojourning near Biddeford, Maine, with Walter Perkins.

John McGhie and Josephine Knapp are rusticating at Holcott Centre, Green County, N. Y.

Mr. and Mrs. Richard Mansfield are at Blue Hill, Maine, where they occupy a beautiful cottage belonging to the Stover estate. Mansfield has the use of a fine yacht and a large steam launch. The Blue Hill Inn, a favorite resort, is a mile distant from the cottage.

ON THE JERSEY COAST.

Laura Burt writes: Asbury Park and Ocean Grove are the most popular resorts along the Atlantic coast. There is a magnificent surf for lovers of sea bathing and two very good pools. At these two cities by the sea one can find the pleasures of driving for miles along the seashore, boating, yachting, and fishing, and there are few better roads for cycling in the country.

At the Park may be found actors and actresses, while in the Grove are assembled many prominent clergymen—the latter place being leased for ninety-nine years by the Ocean Grove Camp Meeting Association and very strictly governed. Beginning at midnight every Saturday the gates are locked for twenty-four hours. No one may drive in on Sunday. When Grant was President he tried to take a large coaching party through the Grove, but was not permitted to enter, and drove away disappointed. Milk wagons wait at Asbury Park on Sundays for those who want milk in Ocean Grove, and they must go afoot to get it. To sell cigars or any kind of tobacco is forbidden, and intoxicating drinks are positively prohibited.

Mr. and Mrs. Harry Kellar are stopping at the Brunswick Hotel, Asbury Park. W. J. Dean is in charge of amusements at this hotel, and is very successful with a good orchestra and an elegant ball-room, wherein are given hops and concerts. Margaret Gordon is the only professional at the Coleman House. She drives nearly every afternoon and is an enthusiastic wheelwoman. John Kernell has a cottage at Asbury. J. Malden Kirk is at the West End Hotel, Long Branch, trying to make the people believe he is a "dude." Fred Peel, manager of At Gay Coney Island, is at the Ocean House. Henry Chanfrau keeps open house and his many friends find always a hearty welcome. Mr. and Mrs. Bryan (Helen Bly) are the bright particular stars at the Plaza.

Marian Earl, who is to play in the new Schiller stock company at Chicago, is staying at the home of Mr. and Mrs. Matt Snyder at North Long Branch. Mr. and Mrs. Nat Roth are visiting Mrs. Roth's sister, Della Fox, who is rapidly regaining her health, which is pleasant news. Hattie Russell and her son are resting at their cottage. Mr. and Mrs. Oliver Doud Byron are occupying their house at North Long Branch, arranging for their new production, and Arthur Byron is with them. George Boniface is at home at Pleasure Bay, studying his new part in What Happened to Jones. At Red Bank, Frank Bush is resting, and Maggie Cline is to be seen driving about in a carriage which was built expressly for her.

Amy Lee, who has been engaged as comedienne for the Girard Avenue Theatre, Philadelphia, for next season, is spending several weeks at Atlantic City.

Edward Powers is stopping at the Hotel Devonshire, Asbury Park.

Max Bleiman has a fine farm bordering on Rumson's Road. The house is a picturesque structure built in the Colonial style of architecture. It has been fitted within, however, with all the modern comforts and conveniences. All that it contains, indeed, which savors of the antique is the liquid furnishing of the wine cellar. Cattle of honorable descent and twenty horses of good breeding roam the broad acres. Mr. Bleiman takes delight in entertaining his friends at the place in the manner of the gentleman farmer. Among his guests last week were Herman Hauser, Abe Bleiman, and Tom Dunbar, of the Herald Square Theatre, who rode down on their wheels and spent the day.

Charles H. Clark is spending the Summer at Asbury Park.

AT MT. CLEMENS.

Among the arrivals for the week are Samuel Bernard, Lizzie B. Raymond, Leah Angeles, and Lillie Laurel.

Harry Morris, Harry Bulger and wife, and Professor Maurice Levi left for New York July 12.

Frank Campan will leave this week for Canton, Pa., where he will spend three or four weeks on a fishing trip.

John C. Rice and Sallie Cohen are rehearsing a new specialty which they will introduce next season.

ALWAYS INTERESTING.

Lowell, Mass., Daily Courier, July 17.

THE NEW YORK DRAMATIC MIRROR, which is always interesting, is especially so in Summer, when it gives much space to the preparations for the coming season, the engagements of actor folks, reviews of the theatres of foreign capitals, and a wide variety of matter of value to all who have to do with the stage. In its new dress of type, it is a model from a typographical point of view. THE MIRROR gets an enormous amount of original news about plays and players, and it is the mainstay of the dramatic column in many of the pretentious Sunday sheets.

MANAGERS IN TOWN.

C. C. King, lessee and manager of Music Hall, Pittston, Pa.

H. B. Clark, manager of the Academy of Music, Halifax, N. S., was in the city for a few days last week.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

A THEATRE IN CHANCERY.

In obedience to a decree of the Chancery Court, the Grand Opera House at Columbia, Tenn., is to be sold to the highest bidder on July 26. The purchaser will be entitled to the rent from August 1. J. C. Rea, THE MIRROR's correspondent at Columbia, writes that the house has not paid in a number of years, but that the splendid crops this year and a great phosphate find within ten miles of Columbia indicate an era of properity. The Grand Opera House is managed at present by James Y. Helm.

STARTED SUDDENLY FOR EUROPE.

Robert Taber, who has been in Vermont, started suddenly for Europe, sailing on the *Normandie* to join his wife, Julia Marlowe, in Paris. This probably means that his plans for next season in this country may be deferred and that he may act in London next season instead of here. It is not true that Miss Marlowe may remain in London this Winter. She will return in August and carry out her season just as booked, and will make her English debut early next season under the management of Charles Frohman.

AN UNFOUNDED REPORT.

The report that James Neill is engaging a stock company for Denver is unfounded. Mr. Neill is making up a company that will appear in a Northern city next season. R. L. Giffen is in New York engaging people for the Denver stock company that will open the season there in September.

E. J. HENLEY TO DIRECT.

Charles B. Cochran, manager of the new Independent Theatre project in this city, yesterday engaged E. J. Henley to stage-manage the productions to be undertaken. Mr. Cochran has taken an office at 1368 Broadway

BO-PEEP.

Stirling and Bowles' production of the extravaganza Bo-Peep promises to be a pretentious and elaborate one. The contract for the costumes was given last week to Simpson, Crawford and Simpson, who will make all dresses used in the piece, 106 in number. Each costume has been specially designed by F. Richard Anderson. Arrangements have been made to try the play for the first time at Chauncey Depew's Opera House, Peekskill, N. Y., on September 1. All the scenery and accessories will be moved to Peekskill the latter part of August, and the dress and scene rehearsals will be held in that city. Negotiations have been consummated with Gerard Coventry, stage director of the Casino, for the production of the piece. The orchestra for the first few performances will be led by the composer, Fred J. Eustis.

THE LYCEUM THEATRE, BALTIMORE.

John W. Albaugh, Jr., and Company, having leased the Lyceum Theatre, Baltimore, Md., of the elder Albaugh, will conduct it as a stock theatre and are now organizing a company which will be seen in all the recent successes which money can secure. It is the intention of the new lessees to have a company of uniform strength, and with that purpose in view are looking about for the best available people. It is the belief of the management that a first-class organization presenting meritorious plays, with proper attention to details and effects, will share the confidence and patronage of the theatre-going public of Baltimore. The season will open the latter part of September. The opening bill has not been decided upon.

A NEW COMER.

Charles Palmer, who will go on the road next season in the musical comedy of During the Ball, is a new comer in this country. The papers of Australia speak in the highest terms of him both as a singer and an actor. "Mr. Palmer's rare tenor voice and good acting make him especially pleasing, for a good singer who can act is an uncommon being, but Mr. Palmer does both as they should be done," says the Sydney *Echo*. Mr. Palmer will be surrounded with a first-class company, and everything will be done to insure an artistic and pecuniary success. Managers are requested to send open time to George W. Farren, 102 West Thirty-fourth Street.

ROBERT FULGORA'S ATTRACTIONS.

Robert Fulgora for next season will have about ninety persons under his management, as it will require the above number to fill the various companies controlled by him—namely, Hopkins' Trans-Oceanics Star Specialty, Eastern and Western companies; Shanty Town, with Tom Nawn as the star, and Old Money Bags, with Sam Morris as the star. Mr. Fulgora is quite a young man, being now in his thirtieth year, and it is only within a few years that he has developed into a manager. He has considerable money invested in the above attractions. A good deal of credit is due Mr. Fulgora. Two of his attractions will open in the East on Labor Day, September 6, and two will open in the West on September 12. The time for all attractions is booked solid.

THE MAN IN BLACK.

The name of the new play that Walker Whiteside will produce the coming season is not A Gentleman in Black, as announced last week, but The Man in Black, which is the name of Stanley Weyman's novel, upon which the play is founded. The play is the work of Espy Williams, the author of Parrhasius and A Cavalier of France, and has been done under contract direct with Mr. Weyman, from whom he holds the dramatic rights of the novel for this country. The play, while founded upon the novel, contains a great deal of original matter, both in modification of plot and the development and denouement, and is protected by copyright in this country. Negotiations are pending for a London production some time during the early Winter.

EDWIN GORDON LAWRENCE TO STAR.

Edwin Gordon Lawrence, who starred in the military drama For Her Sake last season, will again be seen in the leading role of this play. The production will be spectacular, the scenery being furnished by Harley Merry and Sons. The costuming will also be a feature. The season will open September 1, a good company having been secured to support Mr. Lawrence.

ELIHU SPENCER'S SEASON.

Elihu Spencer has just finished a successful season at the head of a Shakespearean company that has won praise throughout the country, and is now booking his tour for the coming season. It is Mr. Spencer's purpose to have his organization as strong in every respect as it was last year, and with that object in view he will retain most of the old company. The scenery—which was painted by Ernest Albert, Thomas G. Moses, and Milton C. Slemmer—the costumes, and the properties will be carried in a special car, and the same care and attention to detail of every production will be given that has made the reputation of his company. Mr. Spencer will retain of his present repertoire The Merchat of Venice, Othello, and Romeo and Juliet, and will add to this Richelieu and a strong romantic play that he is now negotiating for.

LETTER TO THE EDITOR.

A PLAYWRIGHT'S COMPLAINT.

NEW YORK, July 15, 1897.

To the Editor of The Dramatic Mirror:

SIR—In the interest of struggling playwrights—of which number I am one—will THE MIRROR hearken kindly and considerately to an opinion which I desire to here set down?

What incentive is there for any young dramatist to pursue his work, when in certain quarters he is not even accorded a hearing, to which it does seem he is justly entitled?

I have just had returned to me a play which a few days ago I submitted to Fanny Davenport, with her assurance that she had "not even a minute" for play reading. A similar experience I recently had with a manuscript submitted to Mr. Bleiman, of the Herald Square Theatre.

I devoted more than two years of earnest labor to the play Miss Davenport returned to me, and though for practical purposes it may not be worth the paper upon which it is written, it is certainly discouraging not to have granted even the hearing which has been respectfully requested.

Mr. Kelcey wrote me as follows in regard to it: "Very many thanks for the play. It is, I think, very strong, but not in my way, as I do not want costume plays. They cost too much."

Mr. Mansfield's business manager wrote me to this effect: "Mr. Richard Mansfield desires me to thank you for sending him your very clever play, and regrets much that he is unable to avail himself of it at present."

Daniel Frohman has read this particular play of mine on two different occasions, and certainly if a manager of his affairs finds time to devote to a submitted manuscript, it should be accorded similar consideration, in all fairness, by any one else to whom it may be submitted.

There are, no doubt, many young playwrights who have experienced, and who will experience, similar discouraging conditions. But what can we do?

The general cry is for "plays, and again plays!" and though perhaps many submitted manuscripts (mine included) are not to be dignified with this term, it is in the right direction to enter a plea for a patient hearing for each and every play submitted to—no matter whom.

It may be well, also, to note here the very long and seemingly unnecessary time that some managers retain a play before returning it. I have had plays out for somewhere in the neighborhood of six months, and this at the expense of time and money, being prevented from sending the material to others. Surely this could be avoided, when it is remembered that the reading of a play does not occupy more than two or three hours, during which time, in the majority of cases, a definite decision is generally reached.

Yours very truly,
GUIDO MARBURG.

EDNA CECIL

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REPERTOIRE CO. WANTED FOR FAIR WEEK, Aug. 23-28. The company engaged unable to fill engagement. This is the best week of the season. Population 20,000. Capacity of house 1400. Address ROBINBROUGH & COLLINS, Mgrs., Auditorium, Newark, Ohio.

ON ROYALTY. Fate, Zozo, Only a Woman's Heart, He, She, Him, Her, Was She Right? Irish Corporal, Beautiful Slave. C. R. GARDINER, Norwalk, Conn.

WANTED.

Partner with $1,000 to back successful young star. Can handle own money and have good position. B. C. D., MIRROR

AT THE THEATRES.

The Casino still remains the only regular theatre to weather the heated term. Its attraction, The Whirl of the Town, goes merrily on, improving with each week.

At Madison Square Garden the comic opera, Captain Cook, has begun its second week with several new specialty features.

Down at the Manhattan Beach Theatre De Wolf Hopper will close next Saturday, and there will be presented on Monday evening Very Little Faust, a new version of Halévy's clever operatic travesty, Le Petit Faust. William Perry, who will produce the new work, has every confidence that the great popularity of Faust in this section will assure a cordial reception for its burlesque. The cast of Very Little Faust will include Richard Carroll, Alf. C. Whelan, and Dorothy Morton.

Announcements thus far made for the reopening of the city theatres give the following dates and attractions: Academy of Music: Nature, August 16; Garrick Theatre: The Good Mr. Best, August 16; Knickerbocker Theatre: One Round of Pleasure, August 23; Star Theatre: The Privateer, August 23; Harlem Opera House: Bancroft, August 28; Herald Square Theatre: The Girl from Paris, August 28; Manhattan Theatre: What Happened to Jones, August 30; Bijou Theatre: Roland Reed, September 6; Hoyt's Theatre: A Bachelor Honeymoon, September 6; Lycem Theatre: E. H. Sothern, September 6; Empire Theatre: Secret Service, September 6; Garden Theatre: Sol Smith Russell, September 6; Wallack's Theatre: Herbert Kelcey and Effie Shannon, September 13; Broadway Theatre: Francis Wilson, September 20.

A CHAT WITH MANAGER McCORMICK.

Manager Andrew A. McCormick's office, over at the Broadway, is in a flurry, not alone of business, but of melody, these days. An upright piano has been established there, and Signor A. De Novellis is wrestling with candidates for places in the cast of the new De Koven and Smith opera, The Highwayman. To an accompaniment of vocal and instrumental outbursts Mr. McCormick attempts, in one corner, to dictate letters, and Frank Wilstach, in another recess, writhes in the composition of new press matter for the exploitation of De Wolf Hopper.

A MIRROR man blew in yesterday to see Mr. McCormick, and the conversation went something like this:

THE MANAGER: "Yes, we're making many alterations in the house; enlarging the ——."

THE PIANO (*interrupting*): "Biff, bang, whirr-r-r, zim!"

THE MANAGER (*undaunted*): "—— the orchestra, and adding lights. The entrance, too, will be ——"

THE PIANO (*inconsiderately*): "Tra-la-la, tra-la-le, lu lu, whack, zing!"

THE MANAGER (*unmoved*): "—— will be changed and, we hope, vastly improved. You know I was hunting high and low, some time since, for a soubrette."

THE PIANO (*appreciatively*): "Ding-ding, bling-bling, wolly, woolly, de, de, da, da, burr-r-r-r, zizz!"

THE MANAGER (*bravely*): "Well, I've found the right one, I believe, and now I'm looking for a tall girl——"

THE PIANO (*enthusiastically*): "Chink-a-chink, jink-a-jink, toodle-le-de, toodle-le-do, blink, blank!"

THE MANAGER (*heroically*): "—— a tall girl to play a boy's role. If you see such an one send her in, and I'll be——"

THE PIANO (*disdainfully*): "Ta-ra-ra, zum, zum, zum, troo, loo, loo, splash, bang!"

THE MANAGER (*courageously*): "—— and I'll be ever so much obliged. Must you? Well, good morning! Come in to see us whenever you're by and ——"

As THE MIRROR man groped down the tortuous stair the piano chirped up again, and there was a line waiting to talk business with Manager McCormick. The wonder of it all is how they ever got that piano into the office. The windows are not large, and never in the world could it have come up that stairway.

A NEW THEATRE IN ST. LOUIS.

Mr. Charles P. Salisbury, manager of the new Columbia Theatre, St. Louis, now in course of erection, is in New York, engaging the stock company which will appear in the new theatre. Henrietta Crossman and Robert Drouet have already been engaged, and they indicate the high character of the proposed organization. The Columbia Theatre is located at the corner of Sixth and St. Charles Streets, in the very heart of the shopping district, with no less than nine direct street car lines within half a square. The McElfatricks are in charge of the construction of the new house, and some novel features are promised. It will be absolutely fire proof, and have a seating capacity of nearly two thousand. October 4 is set as the opening date.

TO MANAGE IN BOSTON.

The Grand Opera House, of Boston, has been leased by George W. Magee, who intends to manage the house on the same lines which made it the favorite popular-priced house of Boston. Mr. Magee will play only the best combinations. He is at present in New York, and is booking first-class attractions for next season. It will be remembered that Mr. Magee was formerly connected with the management of the late Alexander Salvini.

TO PLAY BASEBALL.

W. H. West, Peter F. Dailey, George A. Beane, William Distin, and other players will meet a nine of baseball reporters in a ball game at Bath Beach on July 31, in aid of the *Evening Journal's* seashore excursion fund.

STATEMENT OF DAVID BIERS.

David Biers, manager of the Grand Opera company, which has lately played Macon, Augusta, and five weeks in Atlanta, Ga., made a statement to a MIRROR reporter last week regarding malicious reports that had been circulated relative to his company. Mr. Biers said:

"The first two weeks of the Atlanta engagement were played to good business; the last three fell off to such an extent that in one performance of Olivette the receipts were but $54, and during the entire week there was not a performance where the receipts reached $175.

"This poor business was directly due to the insubordination of some of the principals, who could not be prevailed upon to play the parts for which they had been cast, claiming that they would not study new parts. The only course open was to fill their places from the chorus, and the result may be imagined.

"Notwithstanding the losing business, and the discouragement caused by the actions of the company, salaries were paid in full to July 3, at which time I was obliged to come to New York to finish details of the deal which I had made for the Isle of Champagne.

"During the week I was in New York, the chorus and nearly all of the principals were paid, just as though I had been present. On Thursday, July 8, I received a telegram from my representative, advising me to close the company on the following Saturday night, on account of bad business and the existing state of affairs in the organization. To this wire I replied in the affirmative.

"On Friday, July 9, however, negotiations opened with a prominent California manager to transport the company entire to California from Atlanta. I wired this fact to my representative, who informed the company, and as negotiations became delayed, on Saturday I wired to hold the company until Monday. In the meantime I made arrangements with Mr. Hitchcock, representative of the Southern Railway Company, for the transportation of the company back to New York in case the California deal was not closed.

"Early on Tuesday morning I wired my decision to have the company return to New York, when, to my surprise, the message was returned with the indorsement that the company had gone to New York. I was still further surprised to learn that the company had announced a benefit for Monday afternoon and night, as though they were in bad circumstances, when the fact was that the company had closed the previous Saturday night in accordance with my orders.

"I did not return to Atlanta, not deeming it necessary to do so, being able to arrange all transportation matters from this end and to pay the week's salaries here on arrival of the company. I have taken an office in this city, and the few outstanding legitimate claims will be settled."

AMONG THE DRAMATISTS.

Howard Hall, author of The Fatal Flower, which will be given an elaborate production next season by Robert Mantell, has just finished another romantic drama in five acts, entitled A Husband's Honor. The action of the play takes place in France during the period of the Directory.

Harry Dull is summering in Chicago. He has just completed a new three-act comedy entitled Shakespeare's Fools, which a prominent manager is reading.

Ralph Adams Cram, a well-known society man and member of the firm of Cram, Wentworth, and Goodhue, architects, Boston, has had his first play, The Angelus, accepted by E. S. Willard, who will produce it at the Tremont in the Fall. The scene is laid in Venice, and the principal characters are Padre Dominico and Countess Francesca. The play deals with the overmastering influence gained by a nature of extraordinary strength over a weaker one, the struggle between the dual nature of the man and the confessor—the woman and the devotee. Forbes Robertson, of London, is considering another play by Mr. Cram, and will probably produce it during the coming season, and Mr. Willard has asked him to write another for him.

In Howard County, a one act play, dramatized by F. E. Carstarphen, from a story by Fortune L. Storr, was produced by the stock company at Elitch's Gardens in Denver, Col., on July 11. Mr. Carstarphen is THE MIRROR's correspondent at Denver, and we are pleased to note that the play received high praise from the local critics. The plot deals with the love of a Northerner for a Southern girl, and the incidental interference of the Northerner's brother.

R. N. Stephens, author of An Enemy to the King, has written a Revolutionary War drama for Charles Frohman.

E. H. Sothern has decided not to produce Clyde Fitch's play based upon the career of Major André.

Eddie Corbett, the press agent of the Casino, has just finished a burlesque called Little Casino, which will be put on at the roof-garden performance next Monday night.

A DRAMATIC AFTERNOON.

A goodly number of the members of the Professional Woman's League attended the Dramatic Afternoon given yesterday by the League, and enjoyed the following programme: Piano solo, Fannie M. Spencer; soprano solo, Marie Addison; monologue, Ellena Maris; recitation, Mrs. W. G. Jones; soprano solo, Augusta Schiller; paper on "Garrick's Shakespeare Jubilee," Alice Butler. The chairman of the afternoon was Alice Butler, and the committee were Mrs. Andrews, Mrs. Christie, and Miss Addison. At the next Dramatic Afternoon, August 16, Mrs. Sol Smith will preside.

☞ Laura Keene's Biography for sale everywhere

ENGAGEMENTS.

Mrs. W. G. Jones is one of the latest engagements for Fanny Davenport's company, which includes Melbourne McDowell, Henry Jewett, J. M. Colville, and Marie D. Shotwell.

Josephine Stevens, for the French maid in Never Again.

Adolph Jackson, for Andrew Mack's new play.

W. A. McConnell, as manager for Robert Downing.

One of the principal engagements for E. E. Rice's Boston Girl from Paris company is Augustus Cramer, who will play Tom Everleigh, the part which he originated at the Duke of York's Theatre, London.

Anna Robinson and Marguerite Sylva, for The French Maid.

Barry Johnson, by Wagenalls and Kemper, for leading business in the Louis James company.

Arthur Forrest, by Richard Mansfield, as leading man. Mr. Forrest has had a number of other offers, but preferred to go with Mr. Mansfield's company, as it will give him the opportunity of serious and dramatic work.

Charlotte Deane, Grace Lyndon, Eva Westcott, Thomas Brennan, and Henry Clifton are among those engaged by Sidney R. Ellis for Darkest Russia and Bonnie Scotland. Rehearsals will commence in a few days, and the season will open on August 16.

Smyth and Rice have engaged for My Friend from India, original company: Frederick Bond, Walter E. Perkins, John B. Maher, Joseph Hall, Joseph Adelman, Frank Parry, Jack Finn, Helen Reimer, May Vokes, Nita Allen, Clare Hathaway, Neta Maynard, Mrs. Adelman; Le Grande White, agent; for My Friend from India, No. 2: William C. Mandeville, John F. Ward, H. M. Scott, W. E. Colligan, Charles Mitchel, Lute Frohman, Hattie Schell Tracy, Ada Gilman, Margaret Otis, Louise Arnott, Julia Batchelor; Henry J. Myers, agent; John Buckley, business manager; for The Man From Mexico: Willie Collier, Maclyn Arbuckle, Dan Mason, P. H. Rieley, G. W. Parsons, Frank Crane, C. Rathburn Smith, M. L. Heckert, Louise Allen, Violet Rand, Catherine Mulkins, Carolyn Elberts; John Hoggerty, advance agent; Charles Barton, business manager. Smyth and Rice own the two Friend from India companies outright, having bought the right from Mr. Du Souchet last season on royalties amounting to $5,000. The Man from Mexico, an adaptation from the French by Mr. Du Souchet, is also owned by Smyth and Rice, but not outright, as Mr. Du Souchet will receive a royalty on that piece indefinitely.

The company for A Southern Romance, by B. B. Valentine and Leo Deitrichstein, which will be produced at the Fifth Avenue Theatre, September 6, is as follows: Katherine Gray, Maud Haslam, Emmett Corrigan, J. J. Sabille, Thomas Oberly, Frank Burbeck, H. E. Bostwick, John E. Ray, and Emma Brennan.

Marian Ballou, for the part of June in Blue Jeans.

Stanley Ross, for the leading juvenile part in Lincoln J. Carter's Fast Mail company.

Joe Cawthorn, with De Verna and Cohen's Nature, as principal comedian.

Mabel Strickland, re-engaged for the doctor's favorite daughter in The Hoosier Doctor.

Little Florence Olp, by Rich and Harris, for the starring tour of Andrew Mack. This will be Miss Olp's third season with Mr. Mack.

James B. Mackie and Louise Sanford, in Little Jack Horner, will open on August 16. They have engaged Charles E. Grapewin, Anna Chance, the Three Dunbar Sisters, Stanley and Fury, Mr. and Mrs. Neil Litchfield, Pissie M. Lester, Lucille Rogers, George Crawford, John M. Welch, Wallace H. Frisbie, and the Trocadero Comedy Four.

MIRROR CALLERS.

The following were among the visitors to THE MIRROR office during the week:

June Stone, Ben Dillion, Harry Burkhardt, Harry D. Parker, Frederick Reynolds, James B Mackie, John W. Welch, J. K. Adams, Oscar Eagle, J. Ed. Donnelly, R. P. Lewis, Harry Blake, John Jack, Wallace Henderson, George F. Hall, Sam Fisher, W. F. Breen, John Flood, Byron Walker Fitzgerald, L. Maurice, Clay Vance, E. S. Brigham, Charles Dickson, Oscar Girard, Sedley Brown, Harry St. Maur, Joseph Fay, Thomas A. Russell, Allan Kelly, W. F. Connor, Matt Curtis, Lewis Morrison, A. M. Palmer, Charles Pierce, Sheridan Black, George Monroe, Clifford Leigh, Engel Summer, W. E. Flack, J. Henry Kolker, Stuart Robertson, E. P. Sullivan, Paul G. Taylor, Henry Brinsley, Neil McNeil, Leslie Matthews, Charles N. Holmes, J. E. Borden, Frank Doane, Charles P. Salisbury, Harry W. Reid, H. Victor Morley, R. K. Lore, P. L. Wheeler, J. W. Bankson, Ed Grace, Donald Robertson, John Cannon, Charles F. Neuson, H. C. De Muth, Harry Davies, J. C. Briel, Dan Packard, Arthur Larkin, George Franklin, A. M. Griswold, Harry Levy, Jay Hunt, Douglass Lloyd, George A. D. Johnson, Bert Carter, Emmett King, W. E. Gorman, Sydney Grant, Knox Wilson, Sydney Tohr, Edmund Breese, William H. Totten, J. A. Sturgis, George Flint, T. T. Whiting, Tony Farrell, Lawrence Hanley, Mary Hampton, Ella Hugh Wood, Ruth Richards, Isabelle Evesson, Estelle Clayton, Minnie Radcliffe, Lillian Dix, Sara MacLaren, Bettina Girard, Mrs. C. F. Phillips, Jane Whitbeck, Eva Silbi, Mrs. W. F. Breen, Ethel Browning, Lena Lorraine, Lela Williams, Nellie O'Neil, Camilla Martin, Florrie Evans, Julia Romaine, May McKealty, Josephine Glassman, Delphine Perrault, Nina Black, Nellie Lawrence, Lizzie Clark, Helen Morgan, Josie Harvey, Elma Gillette, Cecile Warren, Mary B. Tracy, and Mildred De Gray.

ARRIVED ON THE NEW YORK.

Harry S. Alward returned from Europe on Saturday last on the *New York*. On the steamer were the Hon. Chauncey M. Depew, proprietor and manager of the Peekskill Opera House; Oscar Hammerstein, E. Cholmeley-Jones, press agent for Nixon and Zimmerman's Philadelphia theatre, and General T. W. Hyde, of Bath, Maine. General Hyde is an uncle of Emma Eames-Story, and at the ship's concert which Mr. Alward arranged and at which Mr. Depew presided his daughters sang a number of solos and duets.

PROFESSIONAL DOINGS.

May E. Cunard, instead of Jennie Kennard, has signed with Gilmore and Leonard's Hogan's Alley company.

While Orris Ober was playing in Kearney, Neb., W. H. Watson, owner of Watson's ranch, presented her with a fine saddle horse.

H. B. Roberts, THE MIRROR correspondent at Tampa, Fla., was in town last week.

The statement that John McGhie and Josephine Knapp are at liberty is erroneous. Mr. McGhie is under contract for A Round of Pleasure, and Miss Knapp is also engaged.

John J. Keirans' Theatrical News Syndicate, of Philadelphia, supplies twenty-five leading dailies throughout the country with the latest and the liveliest dramatic information. At a season of the year when news of this description is scant, Mr. Keirans manages to furnish his journals with all there is to be had.

Anna Vislaire, who will be a member of Mrs. Fiske's company next season, began her career under Daniel Frohman's management. She was Elsie Leslie's understudy in Prince and Pauper, and frequently played her part. Her next engagement was to play Susan in Held by the Enemy with Charles Frohman's company. She remained in that organization two seasons, and then was engaged by Charles Jefferson for The Country Circus company. During the past two season Miss Vislaire has played the ingenue part in The Fatal Card.

W. H. T. Shade rejoined Liberati's Band July 10 as press agent and business-manager.

M. W. Hanley was prostrated by the heat last week and confined to his home for several days. He was out yesterday, however, apparently none the worse for his illness and as happy as ever.

Vivian Bernard arrived yesterday from Europe after a most enjoyable sojourn. She was offered a part in Secret Service while abroad, but preferred to return to America. It is probable that she will sail next Spring to originate a part in a large London production.

Nesta Neilson contemplates a cycle trip across the continent.

Manager T. J. Boyle, of the Vendome and Grand Opera House, at Nashville, Tenn., has returned to the city, after resting at Bath Beach before departing for the South.

The remains of Edward Coleman were buried from an undertaker's establishment because the Actors' Fund rooms were being redecorated at the time of the funeral. Due notice of the fact was posted at the Fund and at the agencies.

There will be a contest for actors at the *Herald's* cycle tournament next Saturday afternoon at Manhattan Field.

Sousa's Band, at Manhattan Beach, played last Sunday for the first time in America the prelude and scenes from Kienzl's reigning German operatic success, Der Evangelimann.

Ten horses, attached to a four-ton van belonging to the Forepaugh-Sells shows, bolted last Tuesday at Yonkers, and, the leaders falling, collapsed in a heap. Their driver escaped harm, but several of the horses were badly injured.

John W. Isham's Octoroons No. 1 company, of which W. H. Isham is the manager, closed its season at Hammerstein's Olympia on July 10, after a most successful season of forty-eight weeks. The company is booked solid and organized for the coming season, and will be stronger, it is said, than ever before. Oriental America, on the other side, is a brilliant success, and glowing reports are constantly received here from Mr. Isham.

Walter Lawrence will continue to star next season. Besides Monte Cristo he promises elaborate productions of Damon and Pythias and Othello.

Paul Menifee will be known hereafter as Menifee Johnstone, that being his family name. He will play next season Chambers in Pudd'nhead Wilson, the part in which he appeared during the latter part of last season.

Aldora Shem has quite recovered from the attack of rheumatism of the throat, which at one time threatened to affect his voice.

Corse Payton signed a contract with Colonel J. F. Milliken on Friday last, for his version of Denise, and will produce it with his No. 1 company early in August.

Cameron Clemens, who for three years has been the leading man in one of Waite's companies, will head his own company during the coming season. His repertoire will include The Power of the Press, The Stowaway, The White Rat, and The Lights o' London.

Donnelly and Girard will present next season Joseph W. Herbert's successful burlesque, The Geezer. Mr. Herbert has rewritten the burlesque and added a new act. The Geezer will be produced in three acts with elaborate scenery and costumes, and a strong company.

A son was born to Mr. and Mrs. L. Maurice Campbell (Henrietta Crossman) in this city on July 14.

Madge Lessing returned to the cast of The Whirl of the Town last night after an absence of a few days for rest. Paula Edwards has been doing good work in Miss Lessing's part.

A burlesque on Secret Service is now one of the most effective features of The Whirl of the Town.

Mrs. Annie Chambers Ketchum, who, it will be remembered, was the subject of a MIRROR interview some weeks ago, says that she was an ardent sympathizer with the Southern cause during the Civil War, and was banished by Northern, and not Southern generals, as was stated, for writing the stirring battle song, "Our Bonnie Blue Flag." Mrs. Ketchum has a few more than fourscore years to her credit.

Hoopee G. Toln, Jr., is back in New York, after spending a few weeks in the West on his ranch.

THE VAUDEVILLE STAGE

ANOTHER LEGITIMATE RECRUIT.

HALLETT THOMPSON.

One of the latest recruits drawn to the vaudeville stage from the realm of the legitimate was Hallett Thompson, who appeared week before last at Proctor's, with Pauline Fletcher, in a new sketch by Kenneth Lee, entitled My Angel Wife. Mr. Thompson has attracted much attention as leading man in the company of James O'Neill, and his impersonation of Bassanio in the recent special performance of The Merchant of Venice at the Knickerbocker Theatre was a feature of that production. He has a fine presence, a rich, sonorous voice, and an especially graceful bearing.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

The first New York appearance in vaudeville of Lizzie Evans is announced. She will be assisted by her husband, Harry Mills in a new sketch. George Thatcher will give his monologue, assisted by Ed Marble. Phyllis Rankin will give her clever imitation of Anna Held. The Schrode Brothers, acrobats; Hacker and Lester, trick cyclists; the Gleesons, Montague and West, Jose Bardine, a newcomer from the Lyceum platform; the Randalls, Carlisle Sisters, Fialkowsky, Vila Sayne, Campbell and Caulfield, Frankie St. John, May Hoey, Mark Bennett, and the biograph make up the rest of a big bill.

Hammerstein's Olympia.

Kara still remains the principal feature, followed closely by James Thornton, who promises several new songs this week. The Dunbar Sisters also remain another week, their time having been extended from one to three weeks. The Gehrue Sisters and Herr Grais and his donkey and baboon also remain. The newcomers are Salmo, equilibrist; Genaro and Bailey, novel cake-walk; Couture Brothers, Webb and Hassan, and Cora Routt, serio-comic.

Ice Palace.

The Gotham City Quartette heads a taking bill that includes Sanford and Manning, comedians; Colby and Dewitt, aerialists; the Brothers Seneca, sketch artists; the Arnold Sisters, songs and dances; Clarice Vance, serio comic; the Lorraines, comedians; Mart Fuller, monologue, and Daisy Ward, serio-comic.

Pastor's.

Two new combinations of comedians lead this week's long bill. One brings forward Frank E. McNish and John J. Cain in a skit entitled Let Me Sing, and the other introduces Sam, Carrie, Maurice, and Florrie Weston as The Four Westons in a sketch. Maud Nugent stays another week in songs, and the new comers are the Washburn Sisters, serio-comics; the Nelson Trio, travesties; Van Leer and Barton, comedians; Edward and Josie Evans, a sketch; Sheffer and Blakeley, song and dance artists; the Seven Reed Birds, musical act; the Monroe Sisters, dancers; Lillian Melbourne, vocalist; Albertus and Weston, club swingers, and Lew H. Carroll, monologue entertainer.

Proctor's.

Jennie Yeamans, in a whimsical monologue, leads a long list which offers the vaudeville debut of Eugene Sanger in a lightning change act; Marion and Hastings, character artists; the Panchonetti Sisters, acrobatic dancers; Frank Ely and Frances Brooke, sketch artists; the Le Roys, dancers; Matt and Phil Ott, comedians; Marguerite Ashton, vocalist; Leo and Chapman, sketch artists; Eddie Pinaud, Marie De Wolf, and others.

Koster and Bial's.

May Howard is the principal new comer, and the other novelties are the Beaumont Sisters, singers and dancers; Troja, serio-comic; Bonnie Lottie, dancer, and De Boe, trapeze artist. Florence Bindley, singer and musical artist; the Rogers Brothers, comedians; Adelman and Howe, xylophone duettists, and Craig, contortionist, are retained.

LAST WEEK'S BILLS.

PROCTOR'S.—The Lady Push-Ball Players were the feature of the bill. There were ten of them, clad in foot-ball attire, five in red sweaters and five in blue. A gentleman, who wore a dress-suit to referee the contest, explained that the red sweaters represented the United States and the blue Great Britain, a color arrangement which defied alike tradition and comprehension. A big ball, six feet in diameter, made of rubber and canvas, inflated by air, and weighing, the gentleman said, 200 pounds, was placed in the centre of the stage, and the teams tackled it. The object of each team was to push the ball across a goal line on their opponents' side for three goals out of five. Of course, the score was tied at two and two, and then the United States team went in and won the odd in a walk. But while no prophet was required to predict this result, there was plenty of fun so long as the scrambling and shoving was in progress, and the two captains, both pretty girls, considerately kept in the foreground. Beatrice Goldie made her vaudeville debut, singing tunefully and looking well in several fetching costumes. Hope Booth posed effectively under soft-hued limelights, making what was announced as her farewell appearance before departing for London. Gilbert and Goldie, in their Irish comedy sketch, made many laughs, and their burlesque conjuring act, with Gilbert's very excellent French talk, was as funny as ever. Ben R. Harney and his anonymous negro colleague scored their customary hit with rag-time music. The clever Kronemann Brothers made their farewell American appearance and won rounds of applause for their capital comedy tumbling and acrobatic feats. Jim and Bill Barlow, the minstrel men, provoked laughter by their quaint sketch, Merry Trifles, and were heartily encored. May Mooney sang prettily and played effectively on the banjo, winning much applause. Clarence Wilburr sang a trio of popular descriptive ballads in a sympathetic high baritone voice that earned recalls. Pat and Mattie Rooney, a juvenile team, who aroused no memories of the late lamented original Pat of that ilk, danced acceptably and sang not so well. William Cogan and Rose Bacon gave their sketch introducing the former's acrobatic roller-skating and the latter's songs. Eddie Clark, the boy-comedian, who has grown a bit of late; Mamie Gray, who sang "coon" songs in black face, and Leo Delmore were also in the bill.

ICE PALACE.—Wills' High-Class Vaudevilles, the opening performance of which company was noticed last week, continued to pleased audiences. The bill included Frank M. Wills, comedian; Santasma, conjurer; Dollie Brooks Mestayer, serio-comic; John B. Wills and Estella Wills, comedy sketch; William F. Kennedy, parodies; Sisters Helston, dancers; George S. Trimble, baritone; Newell and Chinquilla, banjoists; Emma Seigel and May Winsome, songs and dances; Mlle. Mureal, chanteuse eccentrique, and a cinematographe.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Haines and Pettingill came back to town with their black-face business, omitting the pool-room episode which had been a feature of their turn earlier in the season. They brought along, however, a lot of new gags of doubtful humor that were a trifle too broad for even a roof-garden, as was evidenced by the manner of their reception. James Thornton discarded the mighty hat which he had worn the week before, and supplemented his new monologue about "Matrimony" with his familiar, ever-welcome observations upon "Ambiguity." He sang again "Time is Money," "The Benches in the Park," and "The Captain Still Pursued Her," and wound up with a new ditty about "Love, Sweet Love," which ditty, as he veraciously announced, was somewhat out of his line. Herr Grais continued to exploit his admirably trained baboon and donkey, winning his usual big share of hearty applause. The Gehrue Sisters sang brightly and contributed some clever buck and step dancing. Anna Loyd offered three lively songs, which were enjoyably given and generously applauded. Tatali performed a number of startling and difficult feats of equilibrium on the flying rings with utter disregard for the consequences of a tumble. Kara introduced a few new juggling experiments which, together with his already long list of unique efforts, won for him a grand reception. The Two Deonzos went through their novel barrel jumping act with marked success, and the Three Sisters Dunbar sang three English songs in three-ply English style. They danced, too, very daintily, and were generously received. The Romalo Brothers repeated their remarkable exhibition of head and hand balancing. Fialkosky imitated an assortment of animals. The patronage was large even on the stormy nights at the beginning of the week, when the glass-covered roof guaranteed ample protection from the rampant elements.

KOSTER AND BIAL'S.—Florence Bindley, with a pretty little act that included a naughty little song, set a lively pace for an excellent bill, which was given on the roof when the weather permitted, which it didn't every night last week. Miss Bindley singing, dancing, or playing on the xylophone or on the bells was equally clever and winning, and her encores were tumultuous. Adelman and Lowe performed upon the xylophones in masterly style, evoking enthusiastic applause. They played Gounod's "Faust," Rosey's "Handicap," and Sousa's "Liberty Bell," with consummate skill, and were admirably accompanied by Max Gabriel's excellent orchestra. Gertie Gilson sang a few new songs in approved serio-comic style, and Mardo, the clown juggler, won favor by his graceful feats, and especially by a long-continued difficult manipulation of bouncing tennis balls. The Newsboy Quintette put in their familiar song-and-dance act. From the previous week the hold-overs were headed by the Only Rogers Brothers, who continued to convulse the audiences by their irresistible German comedy-sketch with its absurd "game" of the "numbered idea," and the story about their friend so famous as a settler that he received letters from business men in every section of the country asking him to come to their places and settle. Their song, "The Czar of the Tenderloin," scored heavily each night. Curtis and Gordon repeated their neat athletic sketch, presenting Belle Gordon's marvelous dexterity in punching the bag, an accomplishment in which she stands unrivaled. Her performance elicted many demonstrations of approval. Phyllis Rankin imitated Anna Held in her *chic*, dashing manner and closed her turn with a new "coon" song which went fairly well. Gertie Reynolds made her usual hit in dainty dances, and Craig, an especially flexible contortionist, contributed some astonishing twists and turns, the novelty of which brought him hearty recognition.

PASTOR'S.—McIntyre and Heath presented their new sketch, The Black Man from Montana, which admirably displayed their many capabilities for black-face fun. The little play recited the adventures of a negro gambler who had come to town with much money made in the three gaming resorts which he ran out in Montana. He landed in a swell club, and encountered old friends who relieved him of several rolls through a novel swindle, but he turned the tables in the end and took away all the coin in sight. The sketch pleased the patrons immensely. Maud Nugent sang, of course, "Mamie Reilly," and other compositions, one or two of some breadth, all of which were enthusiastically received. Barnes and Sisson offered their neat little act, The Singer and the Maid, which met with hearty approval. Watson and Dupré gave the highly colored turn in which they have achieved considerable notoriety of late, and it went as it had gone before. Mabel Casedy sang three songs with delicacy and taste. Clement and Marshall introduced their skit, My Friend from Indiana, and brought out a good share of laughter, especially for the closing episode of the act, which is unique. Harry Armstrong, in a remarkable hoop-skirt suit, put forth a diverting monologue. Thomas and Quinn told stories and danced; Al. Reeves played the banjo and talked confidentially with the audience; Tegge and Daniel presented a German dialect sketch, and Sadie Connolly and R. J. Moye impersonated Mrs. McGinty Smith and Husband. The Kumins, Dan and Kittie, went through a burlesque sparring contest, talked, and sang. In one song the lady referred to "General Maceo and the way that he was *slew*."

KEITH'S UNION SQUARE.—Ezra Kendall came back to town with his customary wonderfully original monologue. The audiences were kept laughing throughout his every turn by a running fire of brand new yarns and funny side talk, such as Kendall alone can perpetrate. His brain seemingly is an inexhaustible fount of humor and his droll way of working would make fun out of even poor jokes, and Kendall's are never poor. His quaint observations upon the biograph pictures which immediately preceded his turn made no end of merriment. Laura Biggar and Burt Haverly, assisted by John P. Brawn, presented for the first time in this city their sketch, She Would Be an Actress, and their personal cleverness carried the act to success. The sketch itself is a sort of reminiscence of A Trip to Chinatown, in which they have toured for several seasons. It tells of an amateur actress whose professional ambitions are subdued by her husband, who, disguised as a fourth-rate manager, contrives to disgust her with the business. Songs were interpolated by Miss Biggar and Mr. Haverly, and Mr. Brawn did a whistling bartender act *à la* Harry Gilfoil and Tom Browne, although he did not mix drinks as handily as they. The sketch pleased the audiences, although the performers made the common mistake of springing a surfeit of professional gags necessarily lost upon the average layman. Sydney Grant and Miss Norton made their American reappearance after a vacation abroad, and their clear cut drawing room sketch went as delightfully as ever. Miss Norton had some new lines for her neat monologue, and Sydney Grant's imitations were well received. Their closing dance as usual met with hearty response, as it is one of the daintiest of its sort on the boards. Hughey Dougherty's burnt cork monologue was hailed with joy because of the fact that it was, for the most part, surprisingly up to date, compelling one to believe that the veteran minstrel must read the day's news with eyes wide open for humorous hints. Mr. Dougherty scorned the big stories of Alaskan wages that run to $50 a day because he had ascertained that in Alaska the day lasts six months and the night as long. Alf. Grant imitated familiar types and told a lot of quick jokes that pleased immensely. Reno and Richards put in an acrobatic comedy turn and won a large share of applause. Margaret Webb's sweet voice and her modest, unaffected manner earned generous approval for her several songs. Bryant and Saville offered an old style black face musical turn which was genuinely funny and thoroughly appreciated. Laura Bennett sang her familiar "coon" songs and played the accompaniments on the guitar. Conroy and McDonald contributed an Irish sketch; J. J. Sherman, a contortion act; Dean and Jose, a travesty duo; Edith Murilla, character changes and songs; Blanca Benedetto, violin solos, and Professor Harry Stark, feats of conjuring. The twenty-sixth week of the biograph showed some new views, including five stationary pictures of the Queen's Jubilee procession.

ZELMA RAWLSTON RECOVERING.

Zelma Rawlston underwent last week two most difficult and dangerous surgical operations, the second having been performed last Friday. Miss Rawlston came bravely through the ordeal, and is now resting quietly at a private sanitarium, in this city where she will remain until the middle of August. She will have recovered entirely in time to fulfill her engagement with Walter and Kennedy's 1492 company.

A DASHING SINGING TEAM.

THE ENGSTROM SISTERS.

Singing teams possessing not only voices with which to sing, but having as well attractive personalities and a retinue of dresses alone sufficient to bring an act into popularity, are by no means a drug on the American vaudeville market. Of the few such couples who have enjoyed persistent and constant success, none, perhaps, are greater favorites with the general run of vaudeville patrons than are the Engstrom Sisters, whose portraits above hardly do them justice.

Lilhe and Ellen Engstrom are natives of Stockholm, Sweden, whence they came to this country about five years ago. They had never appeared in public in their own land, and their professional debut was made not longer than four-and-a-half years since at Engel's Pavilion, Chicago, where began also the professional career of that prince of entertainers, the late J. W. Kelly. Rising upon the crest of the wave of good fortune that blessed many others at the World's Fair, the Engstrom Sisters, after an exceedingly prosperous engagement at the Windy City, undertook a trip to Mexico and to Cuba, playing the leading variety theatres in both of these countries, and winning a very large share of attention, unstinted applause and much good money.

Returning to America, they joined the French Folly company for one season, devoted the next year to playing vaudeville dates, and during the past two seasons appeared with marked success as members of the Rentz-Santley Burlesque company, for which organization they have been re-engaged for another year. Their Summers have been occupied by dates at roof-gardens and variety houses, and their recent engagement at Proctor's, in this city, brought due recognition from press and public. This Summer they have preferred to rest at their home in the metropolis, superintending the designing of next season's wardrobe.

The Engstrom Sisters' act is unique, apart from the gorgeous, striking, and original costumes, in that its songs are all in the lightest vein and all given with such unlimited "ginger" and vim as never fail to awaken tumultuous, enthusiastic applause. One of their especial hits, the familiar exuberant ode to the amber product of the brewery, might easily be as flat as is sometimes the aforesaid product itself, but in their dashing handling it attains the dignity of a spirited bacchanalian paean.

APPRECIATION OF AN IMITATION.

The Belle of Greater New York, a new burlesque, was presented on July 12 at Bergen Beach. Mayor Gleason, the idol of Long Island City, attended and presented to Joseph J. Sullivan, who impersonates him in the burlesque, a battle-axe studded with diamonds, emeralds and rubies, said to be worth $500. The redoubtable Gleason stated that he wanted to signify his appreciation of Mr. Sullivan's impersonation. This experience was suggestive of unlimited possibilities in the line of appreciated imitation. If other popular lights should follow Mayor Gleason's example, John W. Ransone may yet glisten with brilliants bestowed by the renowned Richard Croker or the Hon. David B. Bill; Pearl Andrews may be showered with gems by Chevalier and others; Phyllis Rankin may revel in jewels sent over by Anna Held, and Amann may not be able to survive long under sheer weight of precious stones. Should this sort of gratitude become a fad, we may expect to see many new and excellent imitations.

THE PITCHIANUS FOR THE PALACE.

Concerning the report that George Liman had secured the Six Sisters Pitchianu, European acrobats, for an American tour, Manager E. D. Price, of the Pleasure Palace, writes: "The Six Sisters Pitchianu have been booked for months past for the Pleasure Palace, and will be imported direct to open there in October. George Liman's representative requested us to allow them, and other European artists under control, to open at Koster and Bial's, money inducements being offered, but we declined, preferring to have them first."

THE ST. NICHOLAS TO REOPEN.

Hurtig and Seaman have obtained control of the St. Nicholas Music Hall, which failed recently under James L. Lederer's management. The place will be reopened next Saturday evening with a high-class vaudeville entertainment and a female orchestra. The admission will be 25 cents.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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AT PRESENT NEGOTIATING FOR SEVERAL OTHER CITIES, TO BE ANNOUNCED LATER.

Managers Castle and Hopkins have been successful in opening up the Western Country to Vaudeville, from Pittsburg to San Francisco, managing directly or controlling more first-class theatres devoted to Vaudeville, and managed by responsible parties, than ever before combined, THUS ENABLING ARTISTS to secure the LONGEST and MOST SATISFACTORY engagements in the history of Vaudeville in America.

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NOTICE TO

SINGERS, MANAGERS, MUSICAL DIRECTORS, BANDMASTERS, AND PROFESSIONALS IN GENERAL.

For the benefit of those who rehearse or open the season early we beg to announce that we have just issued a limited advance edition of professional copies of our latest publications, which includes a splendid collection of *Comic, Serio-Comic, Waltz. Coon, Sentimental* and *Descriptive Songs,* and a carefully selected number of instrumental pieces, nicely arranged for *PIANO, ORCHESTRA* and *BRASS BAND.*

Performers at present in or near New York will find it to their interest to call on us and hear the latest songs and instrumental publications.

We have two special reception rooms (one for ladies and the other for gentlemen) and two polite competent pianists in constant attendance to play over and teach our publications **Free of Charge**

Professionals out of town desiring our latest publications should send ten cents for postage and address all communications to

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A CRUSADE AGAINST WINDOW PAPER.

A recent meeting of the new Association of Traveling Variety Managers of America addressed an important circular letter, signed by T. E. Miaco, president, and T. E. McCready, secretary, to local managers in all parts of the country. The association comprises T. E. Miaco, Harry Morris, Gus Hill, L. L. Weber, Harry Martell, Frank D. Bryan, George W. Rice, Samuel Scribner, Fred Rider, M. J. Flynn, James Lowry, Maurice Jacobs, Harry H. Hill, A. J. Hughes, John G. Jermon, Harry Seamon, Phil Sheridan, W. B. Watson, H. C. Bryant, Ed Lang, May Howard, Louis Robie, Fred Irwin, Al. Sheehan, Joe Oppenheimer, Al. Reeves, Abe Leavitt, Peter Clark, Carl Alberte, Charles Barton, H. C. Jacobs, and E. F. Rush.

The communication states that the association, with the co-operation of local managers, will endeavor, beginning with the season of 1898-99, to discontinue the use of window lithographs, not because of their cost, but "to avoid taking care of a great number of useless deadheads who swarm to see all shows at the expense of the local and traveling managers." Says the letter:

"It is a well-known fact that in all vaudeville houses there is a regular attendance on the opening night. Now, if one is assured of a good opening, and his entertainment is of a superior order, then the entertainment advertises itself, and the lithograph in the window does not add anything toward the business on other nights. Take the other side of the question and grant that the show is weak. It of course will not leave a favorable impression with the 'first-nighters,' and all the lithographs in the country will not draw for the balance of the engagement. Again, for almost every lithograph placed in a window there is a free admission ticket given. Does that benefit you? No. It is only this—we pay for the lithographs, the house pays for putting them out, and we both have to pay our share for the locations by playing our shows to a large quantity of deadheads weekly. A deadhead criticises more acutely than one who pays his admission, and as window lithos cause deadheads, by not using them you destroy the main factor for deadheads. How many cases can you cite where every litho that is given to your distributers is honestly put in desirable locations? How many litho tickets are weekly sold, thereby taking the cash out of our pockets, simply because these free tickets can be bought at a reduction in price? A litho may be placed in a window, but are you sure it will remain there? If it is taken out and replaced we are paying for paper that has been destroyed by some lithographer or disinterested person. Look at an empty store where more than one house is billed. Do you think that the public in general will stop and look at what theatre each attraction plays? They give one casual glance and that is all; they pay no attention to the individual paper, but judge it as a whole, irrespective of the different attractions it represents."

The circular goes on to advocate the continued use of wall or stand work, which is larger, plainer, brings no more deadheads than does small work, and the honest distribution of which may be proven by inspection. The practice of destroying or suppressing window paper is mentioned also. A former letter upon the same subject, sent out by Harry Morris, brought concurrences from Tony Pastor, New York; H. W. Williams, Pittsburg; James L. Kernan, Baltimore and Washington; James E. Fennessy, Cincinnati; James Donaldson, New York; Frank V. Dunn, Boston; W. H. Boody, Lowell; A. E. Rich, Fall River; W. H. Buck, Albany; G. E. Davis, Scranton; Frank Carr, Brooklyn; Ben Leavitt, Paterson; A. A. Fennyresey, Binghamton, and Drew and Campbell, Cleveland.

T. E. McCready, secretary of the association, whose office is at 105 East Fourteenth Street, New York, invites an expression of the views of local managers.

KOSTER AND BIAL'S NEW DEAL.

Alfred E. Aarons, business-manager of Koster and Bial's Music Hall, jumped last week to St. Louis and Chicago, and then jumped back again. Westward he went to commune with the Chicago Vaudeville Agency, a corporation conserving the best interests of Charles E. Kohl, Colonel J. D. Hopkins, and Sosman and Landis. Upon returning to Thirty-fourth Street Mr. Aarons explained to a MIRROR man his boomerang flight.

"At St. Louis," said he, "I saw a new dance with mechanical attributes which did not suit me. At Chicago I saw Colonel Hopkins, and Sosman and Landis, and a verbal agreement was made by which the Westerners shall have first pick of all our New York features, they consenting to deal with our house alone in this city. So we may guarantee to a foreign artist anywhere from sixteen to twenty-one weeks, opening at Koster and Bial's and playing thence through the West.

"We have not joined any trust nor syndicate, but have formed simply a working agreement advantageous to the public, to the performers, and to ourselves. About August 1, if it is possible, I contemplate going across the ocean to look for novelties."

Ernest Hogan

The author of "ALL COONS LOOK ALIKE TO ME," desires to inform his professional friends that they need have no fear in adding any of his compositions to their repertoire, as all his songs are tried material. His latest, and what he thinks is his best,

"Come Back and I'll Be Good,"

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GERTIE GILSON,

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SECOND SEASON, 1897-'8.

GRAND TRANSCONTINENTAL TOUR.

OCEAN TO OCEAN.

ST. LAWRENCE RIVER TO THE RIO GRANDE.

BEGINS AT ASBURY PARK, N. J.,

AUGUST 5, 1897.

MR. and MRS.

BRONSON

Will appear shortly in a new one act comedy.

A GOLDEN SLIPPER,

By J. LONG SIMS, author A Model Young Man. Permanent address, this office.

LEW DOCKSTADER

Permanent address, 18 W. 27th St., care Spaulding & Gray.

OSCAR HAMMERSTEIN HOME AGAIN.

Oscar Hammerstein returned last Saturday from Europe, whither he mysteriously departed just three weeks before. Until the manager arrived at London, New York knew naught of his whereabouts except that his office at Olympia was deserted. Rumor located Mr. Hammerstein at all sorts of queer places which, investigation developed, had known him not. Now it appears that he sailed hence on the good ship *Umbria*, being registered upon the passenger list under the prosaic, ambiguous name of "Mr. Brown," a cunning ruse adopted for the purpose of deceiving the inquisitive and of diverting suspicion. The ruse was a splendid success.

When Mr. Hammerstein landed from the staunch liner *New York* his face beamed with satisfaction and his pockets bulged with contracts of much importance. "The secrecy of my departure was necessary," said the manager, "because, as you are aware, I was in search of an actress to play the title-role in the American edition of La Poupée, and I did not wish to have my plans frustrated by other managers. I saw Anna Held at London, and engaged her for the part at a salary that would astonish you if it were mentioned. Mlle. Held will arrive here early in October, and will appear late in the same month. She is under contract to me for two years, having abandoned all her other arrangements.

"Mlle. Favier, who plays the part at London, where the play is an immense success, I have also engaged to come across next February, when a touring company will be sent out, led by her or by Mlle. Held, as I may decide later on. Frank Wyatt, an excellent comedian, has been signed to interpret the role played abroad by Willie Edouin. For the Olympia Music Hall I have secured Monte Cristo, the current ballet at the London Empire, which will be altered from a pantomime affair to an operatic ballet. Mabel Love and Fannie L'Orne will be imported for this production. Vesta Tilley, who was to open in September at Olympia, has been ill, and may not be able to fulfill her engagement.

"I intend to work gradually out of vaudeville management, and Monte Cristo will be, I hope, the first of a series of ballet productions for which, it seems to me, there is plenty of room in New York. By the way, Al. Canby tried to secure the American rights to La Poupée for Francis Wilson, who thought the title-role would fit Lulu Glaser, but the rights are mine. T. Henry French, now at London, has obtained for this country the new operatic comedy, The Ballet Girl, which he will produce here next season."

JUDGMENTS AGAINST DANIEL BROWNE.

In the *Sun* of July 8 appeared a paragraph calling attention to the fact that Daniel Browne, manager of "the Greater New York Exposition of House and Home," had confessed judgment in two actions, one in favor of Stage-Manager Deaves, and the other in favor of an exhibitor, and that one hour afterward G. Fauvel Gouraud, counselor-at-law, had entered judgments against the same person in favor of Alice J. Shaw, the whistler; the Brevoort Sisters, banjoists, and Colgan and Watkins, of the Projectoscope.

It is a curious fact that the attorney for the judgment creditors in the first named cases entered a notice of appearance for Browne in the actions brought by Mr. Gouraud for his clients.

The exposition in question was to have taken place at the Grand Central Palace, but it was transferred to the Gramercy Lyceum in West Twenty-third Street. Browne, without notice to any of the performers, closed the house in four days.

All the artists appeared on the fifth day and found the place closed. Their contracts called for full month's engagements, with a verbal agreement of an extension. The failure of Browne to carry out his contracts left all the artists without engagements. They made demand for payment of at least the salary for the week. This was refused them. The actions were a natural sequence.

A NOTE FROM THE CHERRY SISTERS.

The Cherry Sisters write from Des Moines:

"We were not rightly used by your representative at Keokuk, Iowa, and we do not deserve such notices. The truth of the matter is we played at Keokuk July 5 to fifteen thousand people—the largest audience that ever gathered in the largest place of amusement in Iowa, and had the satisfaction of being complimented by the best people of the city for giving the best entertainment that ever visited Keokuk. We netted the manager of the Park $7,500. We are now playing a return engagement at Des Moines to large audiences of the best people of the city. Will you please publish this, for we deserve to be treated justly from a professional standpoint."

The letterhead of The Cherry Sisters Specialty company, for their fifth season, under management of the Haas Brothers, announces "everything strictly refined and up-to-date. The greatest novelty of the age. Cannot be imitated. The greatest box-office winner of the twentieth century. The most elaborate wardrobe on the American stage."

BENEFIT BILL AT OLYMPIA.

Hammerstein's Olympia Roof-Garden was crowded last Friday evening, when a special bill was presented for the benefit of the *Journal's* "Junior Republic," up at Haverstraw. The excellent and varied programme included Marie Dressler, Bonnie Thornton, Gus Williams, and Richard Carroll, besides the regular bill comprising Kara, James Thornton, the Gehrue Sisters, the Dunbar Sisters, the Romalo Brothers, the Deonzos, Herr Grais, Haines and Pettingill, Anna Loyd, and Tatali.

Vaudeville sketches and comediettas written to order with opportunity of immediate production and engagement. Albert Ellery Berg, MIRROR.

FIELD'S MINSTRELS.

The Al. G. Field Big Minstrels as organized for the coming season will inaugurate their fourteenth annual tour at Columbus, O., on August 14. The company will use a special train. The people so far engaged are Billy Van, Tommy Donnelly, Doc Quigley, the Cornallas troupe of acrobats, the De Villiers Pantomime troupe, Ollie Young, Miller and Monola, Will Walling, Harry Sheldon, Eddie S. Clifford, R. V. Prosser, Paul Lalonde, Frank Todd, Harry Willton, Doc Lane, the Notre Dame Madrigal Boys, Comody and Hyland, Hyde and Scanlon, C. A. Leedy, Claude Miller, O. Judd Monola, Babe Jones, Charles Cartmell, Lester Fairman, Willie Patton, C. M. Dravo, Eddie Fox, Chester Nims, William Althaus, Walter L. Wheadon, Harry Moran, W. H. Frecr, E. D. Cleveland, Milt Hall, W. Kinghorn, Joe E. Hatfield, Charley Minor, Jim Field, George Cohen, Johnny Baker, Chester Nims' Military Band and Eddie Fox's orchestra. Al. G. Field, manager; Dan Quinlan, assistant manager; Joe R. Rieder, treasurer; Walter Furbish, press agent; James L. Weed, general agent; Charles M. Dravo, stage-manager; Eddie Fox, musical director; Chester Nims, bandmaster; George Cohen, electrician, and Ellis Bertram, properties.

NEW BURLESQUE FOR THE CASINO ROOF.

At the Casino Roof-Garden there will be presented next Monday evening a new burlesque to be called Little Casino. Municipal matters will form the basis for what is promised as a cheery satire, and Gus Yorke will impersonate the central figure, that of a bold and ardent captain.

THE WESTERN CIRCUIT OF VAUDEVILLE THEATRES.

The much discussed combination of the strongest vaudeville forces of the West is now a fact, coming into existence under the name of the Western Circuit of Vaudeville Theatres, with two such responsible veterans as John D. Hopkins and George Castle handling the executive lines. To the vaudeville artist who has been compelled to mix up in unpleasant and unprofitable little managerial rows, or other decidedly unsatisfactory conditions, in order to obtain three or four weeks in the West, this combination contains much promise. It was in a spirit of mutual benefit, and a desire to remove the obectionable features and discord in the Western field, that prompted Managers Castle and Hopkins to arrange an amalgamation of forces; and to establish its permanency iron clad agreements were made important factors in the deal. By bringing these forces together, it was hoped that the artist would be enabled to play the West without loss of time, and that a satisfactory standard of salaries would be established. To Managers Hopkins and Castle belongs the credit for leasing or controlling, directly or indirectly, many high-class houses throughout the West, and in forming the circuit, which takes in the principal cities and theatres through the West, these managers are now preparing to provide a fulfillment of the vaudeville artist's dream, a long and uninterrupted engagement in the West.

VAUDEVILLE JOTTINGS.

J. H. Phipps has resigned from the firm of Phipps and Alpuente, vaudeville agents, and has been succeeded by E. G. Gottschalk. The firm will be known hereafter as Gottschalk and Alpuente.

The vaudeville steamboat excursions are attracting large crowds during the warm weather.

Harry Atkinson, who made a hit in the Chevalier company with his imitations of musical instruments and double voice act between an Italian prima donna and baritone, sailed for London last Wednesday to fill frequently-postponed contracts with the Syndicate Halls. Mr. Atkinson, upon the close of the Chevalier tour, appeared on the Keith and Hopkins circuits, and succeeded so well that the managers of the Hopkins and Orpheum circuit have induced him to sign at increased salary to open September 19, 1898, for twelve weeks.

Jane Whitbeck, who was billed to appear last week at Keith's, has been seriously ill in this city and was compelled to cancel her engagement.

The Baroness Blanc was wounded while taking a fencing lesson last Wednesday at Chicago, but missed no performance at the Masonic Temple.

Ogden White, last season with Too Much Johnson, has joined The Five Castilians for the Summer. This week they are at Suburban Park, St. Louis, and will open on the Keith circuit at New York on August 1.

The Three Fanchonetti Sisters, now playing at Proctor's Theatre, have signed for next season with the Reilly and Woods company.

Ray L. Royce, who recently filled successful engagements on the Burt circuit, is this week a feature at Victoria Park Auditorium, Ottawa, Canada. He will open on the Keith circuit, in this city, on August 30.

Aimée, the electric and fire dancer, will appear this week as the feature at the Masonic Temple Roof-Garden, Chicago. She will open on September 6 with Hopkins' Trans-Oceanic Star Specialty company as a special feature of that organization.

Francesca Redding has accepted a new one-act comedietta, A Forgotten Combination, by W. L. Lockwood, of the Brooklyn *Eagle*, which she will present soon on the Keith circuit, assisted by Harold Hartsell.

John G. McDowell and Lillian Beach were at Lincoln Park, New Bedford, Mass., last week.

Fred and Rita Bronson are resting at their farm in the Maryland pine hills. They will return to New York in a few weeks.

W. A. Schaar, a Chicago youth, has impressed the West by his especially sensational trick cycling. On his wheel he rides up and down a stair ten steps high, and jumps off a table four feet from the floor.

Tom Browne is now playing piano accompaniments for his own whistling specialties at the London Pavilion.

Madge Ellis is underlined at Koster and Bial's for next Xmas time.

The De Forrests have caught on at the London Palace.

Clara Wieland has been playing at Johannesburg ever since January.

Annabelle is running fairly well in the *Evening World's* ballot for the most popular wheelwoman.

Emile Gautier has added a handsome and expensive white horse to his equine high-school. T. H. Winnett, who has charge of the bookings, is rapidly filling time at big terms.

Julie Mackey, W. E. Ritchie, the Glenroys, Dutch Daly, the McNaughtons, and the American biograph were all in one recent bill at the London Palace.

Jane Horne is going into vaudeville, and will appear at Keith's Boston on Aug. 2, supported by Justin Adams and Marie Falls.

Nat M. Wills and Mlle. Loretto, the tramp and the gay soubrette, have just finished an extended engagement over the Orpheum circuit, and opened at Milwaukee, July 18, with Hopkins and Castle circuits to follow. They have signed with McSorley's Twins for next season under management of Merritt and Davis. Mr. Wills recently received a flattering offer to go to London, England, and play his original part of the tramp in Lost in New York.

Hugh Stanton, who claims to have conceived the idea of presenting legitimate acts in vaudeville, will next season produce his latest comedietta, A Bargain Fiend. At intervals during the season Mr. Stanton will revive A Happy Pair and A Wife by Advertisement, and will be assisted by a competent leading actress.

Mark Murphy is resting on the Cincinnati hilltops before opening with McSorley's Twins. A prominent agent offered him and Thomas E. Murray $750 a week for thirty-five weeks to appear together in vaudeville.

Mr. and Mrs. James R. Adams (Becky Taylor), after a week's rest at Celeron, N. Y., are playing Hanlon's Point Roof-Garden, Toronto, this week. Mrs. Adams made her debut, July 11, at Celeron, in a single singing turn, scoring a hit. They will open on the Castle circuit on Aug. 9.

J. Fred Helf has written a new song, "Waiting for Their Nellie to Come Home," for Maxwell and Simpson, and another for Imogene. Lew Dockstader is making a hit in Mr. Helf's "It Ain't No Lie," which many others are singing with success.

Max S. Witt has composed a fetching melody for a new narrative song, "Why Don't You Tell the Truth?"

The Greater New York Trio, Jessie Charron, Nick Conway, and Sadie Spencer, presented George M. McCarthy's one act comedy burlesque, The Man from Indiana, at Pleasure Beach Casino, Bridgeport, Conn., week of July 5-10, and they will play a return date. They are at Music Hall, Brooklyn, this week, and will follow at Proctor's Theatre, this city. They will return to Pastor's Theatre next month. The act is meeting with a warm reception. It has been copyrighted by the author.

The Four Cohans are summering at North Brookfield, Mass. Miss Josephine has entirely recovered from her lameness of last season, and being an expert rider enjoys cycling, while George M. Cohan, the popular and prolific young song writer, is busy with new musical novelties. His latest act, Money to Burn, will be produced by the Four next season.

Guilberta, the impersonator, is making a hit with Girard's Vitascope co., for which he has been specially engaged.

Joseph W. Stern and Co. are bringing out a new ballad by James Thornton, which is expected to equal his "It Don't Seem Like the Same Old Smile," and a new story song by Braisted and Carter, authors of "Whisper Your Mother's Name."

The new Staten Island resort, Midland Beach, has opened with Pawnee Bill's Wild West and a vaudeville performance headed by Wood and Sheppard and concluding with the burlesque Gayest Manhattan. W. H. Lytell and John F. Harley have the latter in hand.

Maud Nugent's latest waltz song, "Mamie Reilly," was played last week by Joyce's Military Band on the new Recreation Pier, and the crowd caught the melody at once.

Sam M. Dawson writes from Bradford, England: "John W. Isham's Oriental America seems to have made a good impression here, as most managers want the co. to play return dates. Scarcely a week passes that I do not see either Americans or American plays billed, and recently in Glasgow we were at one house, Neil Burgess at another, and Charles McCarthy ("One of the Bravest") at the third, so it was all American that week. I return August 4, as my contract expires and I wish to come to America on important business for Mr. Isham."

Joseph Totten is managing the theatre at Roton Point for the Summer, presenting entertaining vaudeville bills.

Pearl Andrews, who has been spending her vacation at Atlantic City, N. J., as the guest of Mr. and Mrs. Clivette, will resume work July 26, opening at Ford's Electric Park, Baltimore. The following week she will entertain the patrons of the floating roof garden on the steamer *Grand Republic*.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Sosman and Landis, managers of the Masonic Temple Roof-Theatre, made quite a lucky stroke when they booked the Baroness Blanc, not that she is a great artist or anything of that sort, but that she serves as a splendid drawing card. The lady sings several original songs about widows who are timid, etc., and wears some very attractive gowns, which is about all that it is necessary to say relative to her performance. Ezra Kendall is in the bill this week, and his monologue is bright, original, and he is making a hit as usual. Aimee, the clever little dancer, appears to good advantage in a dazzling make-up; Barton and Ashley are a pair of entertaining comedians; Irene Franklin gives her imitations in a very finished manner; Rachel Walker, the Creole singer, is received with much favor; the Romalo Brothers are expert as balancers. The Ladies' Orchestra also deserves mention, as does that good old "stock star," the cinematographe. The business has been big at this place. I understand that future bookings are exceptionally good, and a profitable season should result.

Along with the midsummer attractions that provide some of the best entertainments yet offered to Chicago audiences at the ridiculously low ten, twenty, and thirty prices, Hopkins' Theatre remains as cool as a cucumber through the hottest afternoons and evenings, and is proving one of the most popular indoor resorts in the city owing to these especial advantages. Another rattling good bill has been arranged for this week, while the cinematographe continues an extremely popular feature, showing an entirely new series of distinct reproductions of national scenes and incidents. An especially entertaining revival is provided by the capable and well balanced stock co. in the uproarious English comedy-farce, The Mysterious Mr. Jones, which is a network of amusing blunders and ludicrous situations. The usual feast of good things in the way of high class specialties are provided, the headliners being the Four Angela Sisters, a quartette of refined vocalists and whistlers, who have met with uninterrupted success since making their debut at this house two years ago; Smith and Cook appear in one of the most amusing comedy dialogues in vaudeville; Lorenz and Allen are very graceful novelty dancers; the Tanakas are wonderful in a juggling performance, and the Gecca Roman Students are accomplished musicians.

Great Northern Roof Garden: The management of this popular resort seems to have little trouble in securing the best vaudeville talent, and this week a very strong combination of acts is presented, including those really funny comedians, Al. Fields and Dave Lewis, who always have a lot of new "talkings," "sayings," and "singings," and the audience seems never to tire of them. Josie De Witt remains another week, having made a hit; the Rackett Brothers, musical harvesters; Millie and Billie Farrell, the colored swells; Bernard Dyllyn in new songs, and Belle and May Stewart, are among the favorites of the well-selected bill. It is doubtful if the last mentioned duo ever appeared to better advantage, their skit being bright, breezy, and original.

Olympic: Manager George Castle is offering another evenly balanced programme of straight variety, made up of such talent as Lizzie and Vinie Daly, the Burke Brothers, Dolan and Lenharr, Eclair Brothers, Foy and Veddei, Fernando Flury, Allene and La Rue, Ziska, Walsh Sisters, Edgar Geyer, Allen and Oro, Frank Hall, the Wests, and Cushman and Merrill.

Haymarket: Jay Rial's headliners this week are: Edmund Hayes and Emily Lytton, who appear in a comedy travesty called The Crust of Society; Mamie Fulton, a brilliant vocalist; Frencelli and Lewis, the Silvers, Frank Apple, Eddie Gigueree and Blanche Boyer, Silvo, three Schuyler Sisters, Lizzie McKeever, Burgess and Burgess, Tom Galvin, Frank Burt, and Gibson and Purcell fill out the bill in a very satisfactory manner.

Sam T. Jack's Opera House: The Mormon, a new burlesque which requires the services of forty people, was put on and made a hit. The Silly Dinner is retained, and a lot of brand-new pictures are introduced by a bevy of shapely young women. Manager Jack also presents a list of new specialty acts that are highly enjoyable. Business is good, and the house will be kept open all Summer as heretofore.

Clifford's Gaiety: After a rather successful Summer season, Manager Harry B. Clifford will close the theatre until his regular season, which commences August 1, with a new burletta called His French Doll, for which a large co. of vaudeville and burlesque people have been engaged. The last week of the season Charles V. Seamon, Barney Fagan, Ben Shields, Charles Belmont, Henrietta Byron, Marie De Camp, and a number of others appeared in a funny farce-comedy entitled A Trip to the City.

Ferris Wheel Park: Dixon, Bowers and Dixon, three comedians that know how to entertain, are at the head of the bill, and associated with them are Lillie Western, Brown and Harrison, Whyte and Becket, W. A. Schaar, Medway, Dan Randall, the Fonti-Boni Brothers, Carrie Scott, and others.

Sunnyside Park: Vaudeville performances have been discontinued, and in lieu thereof a Military Band will give a series of concerts.

Ringling Brothers' Circus showed at Evanston last week. A crowd of their Chicago friends went out and gave them a call.

Buffalo Bill's Wild West Show comes to the Coliseum Building this season.

Lon Peasly is making a hit with the new song entitled "My Coal Black Lady."

Sharp and Flatt, the clever musical team, have a new musical comedy called A Monkey and Parrot Time, in which they may star next season.

Barney Fagan has written a song "What Will the Congregation Say?" and has given it to little Georgia Bryton. She will make it the feature of her specialty next season.

John W. Early and Joseph Standish have written a very pretty song, "Recall Your Words." John Early is singing it with success.

Jack and William Marahs open the season with their big minstrel co. in August. HARRY EARL.

BOSTON, MASS.—It is surely an ideal Summer bill at Keith's this week. For music there are Thomas E. Clifford and Max Zach, with his picked orchestra; in addition, Boston views will be biographed, and Williams and Walker will appear; while the long bill includes James T. Kelly, the Three Rosebuds, Ely and Gardner, Reno and Richard, Grant and Norton, the Newsboys' Quintette, Boyle and Graham, Caroline Hall, the Four Emperors of Music, Arthur Rigby, the Tally-ho Trio, John R. Harty, Eddie Moore, and Professor Harry Stark.

The Gay Girls from Paris are at the Palace, where the smoking concerts are a big hit. In the olio are Woods and Woods, Professor Waldo, Begley and Lee, Murray and Alden, Bessie Underwood, the Casino Four, and Harrington and Ray.

Austin and Stone present for this week: Angelo Vito's Milanese Minstrels, Maxey, the Craig Trio, Raymond, Ives and Cummings, the Montgomery Family, Murphy and Riggs, Tom McCoy, the Leslie Sisters, Cruikshank, Whitney and Carter, Lillian Walton, Searles and Abbott, Terriss and Kingsley, Arthur Melford, Chevalier Herbert, and the Vaudrey Sisters.

At Norembega Park the open air vaudeville performance has proved most attractive.

Here's hoping that the vaudeville editor of THE MIRROR went back to New York with a good opinion of Boston! He will be sure of a hearty welcome whenever he comes to this city again.

JAY BENTON.

MANSFIELD, O.—Casino (E. R. Endly, manager): George Fielding, John A. West, Harry Wineman, Mlle. Bertina, and Fields and Selina week of 12 to big business. Coming week of 19: Rawson and June, De Vaux and De Vaux, Gale and Trumbull, and La Gette.

KEOKUK, IOWA.—Casino: The Cherry Sisters did not fill out the week at this place, but played 5 to the two largest audiences ever assembled in a hall in Iowa to see an amusement, the number of admission tickets sold exceeding 11,000. The next night prices were dropped from 50 cents to 30 and 20, including car fares. But the drop in admission was nothing to the drop in attendance, until Thursday night, when it was arranged to cancel the engagement. A. H. Knoll and Carrie McNeill, and the Doubt Family Orchestra filled balance of week and remain.

The Cherrys co. left them here, Howard and Goodwin going to Des Moines, while Meaney and Leonora returned to Chicago, whence they came. The Cherrys (there are only three of them now, Lizzie having left to look after the farm) went to Des Moines for a week at Crocker Park. They say their appearance at Spirit Lake 25 will be the last in their native State.

JERSEY CITY, N. J.—Business at Salter's Willow Haven Casino is fair. The Henry Burlesque co. continued for a second week 12-17 in a change of programme. Wood Sisters co. 19-24. At Reppenhagen's the new faces 12-17 were: Royce and Black, Rogers and Ryan, Ryan and Ryan, May Young, Madden and Curran, Carrie Williams, Garnella and Shirk, Joe Harrington, Leulla Miller, Gladys Le Moin, and Dot Webster. Patronage good. Lord's Pavilion is doing the banner business. The performance is excellent, the bill 12-17 offering the Waitt Sisters, Smith and Regan, John Lovely, Alice Berwick, Billy Milton, Mitchell and Jess, Hamilton and Hamilton, Joe Byron and May Blanch. The Bayonne Casino is doing fairly well, and the bill 12-17 presented Ed Chrissie, Billy Wilson, Connors and Weston, Lulu Thies, Kola, Rose Coleman, Tiny Burdeck, Ray Wilson, and Manager Harry Gates.

HARTFORD, CONN.—Opera House: High-class vaudeville drew well week 12. Hilda Thomas, assisted by Frank Barry, headed the bill, which included Harry Crandall, Barney Ferguson, and John Marr, the Kramers, Dan and Carrie Collier, and Montgomery Irving. While the experiment of Summer vaudeville has been entirely satisfactory, it is yet undecided whether or not it will be continued. Shooting the Chutes Park was opened 10, and has proven a success beyond expectations. On the opening day the attendance was more than 8,000, and business has been on the increase ever since. Many side attractions have been added, and indications point to a big season. Henry Hayden.

VAUDEVILLE.

CHAS. S. ABBE
ROLAND REED
Season - - - - 1897-98.
THE DRUMMER'S YARNS.
VAUDEVILLE.
OPEN DATES JULY 12, 26.

"My Wife's Sweetheart,"
"A Glimpse of Bohemia,"

Two neat sketches, especially adapted to the legitimates in Vaudeville. Address ZENAIDE WILLIAMS, Barrett House, New York City.

Neil—THE LITCHFIELDS—Stella
The Yankee Mimic and The Actress Musician.
Summering in the "Rural Deestricts."
Ironwood, Mich., week July 19.

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Forming the wonderful human bridge with
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Treasurer of the Fremont Theatre, Boston, is acting in like capacity at the Chutes for the Summer, and William Campbell, of Parsons' Theatre, is attending to the billing.

SPRINGFIELD, MASS.—The Show (W. E. Hanson, manager): Week 12 Greater New York Burlesquers, with Billy Hagan, Tyrene and Evaline, and Williams and Adams.

ATHENS, GA.—New Park Theatre (H. J. Rowe, manager): The features 12-17 were Bob and Eva McGinley, musical and comedy act, and Ed Banker, character impersonations. The audiences continue very large, filling the house to its capacity, and the performances give excellent satisfaction.

AKRON, O.—Lakeside Casino (W. A. Robinson, manager): Vaudeville 11-17, consisting of Louise Dempsey, the German Stars, the Heiders, Carew Sisters, Ed Whalen, and Maudie Phelps. A crowded house greets the performers at each performance and general satisfaction is given.

BELLEVILLE, ILL.—Opera House Garden (L. E. Tiemann, manager): The Garden was opened July 11 with a high-class vaudeville co. to full capacity. The following people comprised the bill: Sherman and Morrissey, Ray Vernon, Roach and Castleton, Higgins and Milligan, Esher Sisters; C. D. Hesse, stage-manager. The bill for the week of 18 includes Ammons, Cherise Trio, McMahon and King, Kehoe and Rainer Lorraine and Howell.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The matograph still continued to draw good houses 12-17.—Island Roof-Garden (Ramsay and Rich, proprietors): Bingham, the ventriloquist; Ritchie and Ritchie, acrobats; the Ryeford Sisters, change artists; and Ramsay and Rich in a new act, completed a first-class bill to good patronage 12-17. William Adams, the clown, will be the attraction 19-24.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The S. R. O. sign attested the drawing powers of the bill week 5-10; Russell Brothers were well received in their well worn but clever servant girl sketch. Josephine Sabel made a hit with her rendition of a coon song. Conway and Leland, and Johnson and Dean were other features. Alex Heindl, Canfield and Carlton, and Andy and Flora McKee were booked week of 12.

ST. PAUL, MINN.—Straka's Tivoli Concert Pavilion, (John Straka, proprietor): Good business week of 12. The Ladies' Orchestra presented an excellent musical programme. Stella Straka's violin solos are a taking feature. Violet Earle, descriptive vocalist, has a pleasing voice, and met with favor, as did Jennie Leon, another pleasing songstress.—The Palm Garden (A. Weinholzer, manager): Fair business week 12. No vaudeville people are engaged at present. Music by orchestra. Attractive vaudeville entertainments are given at the Wildwood, and at Ramaley's Dancing Pavilion, White Bear Lake.

ROCHESTER, N. Y.—Lyceum Theatre (A. E. Wollfe, manager): High-class vaudeville attracted large and well pleased houses 12-17. The work of Richard Harlow, Russell Bassett, Raymon Moore, Sam J. Ryan, Al Stearns, Edna Aug, Mlle. Flora, Mr. and Mrs. Robyno, and Pearl Andrews was of the highest order.—Music Hall (William Kennedy, manager): Warren and Cady, Sutton and Winchester, Waldo Whipple, and Whitley and Bell, comprised the olio that was greeted by large audiences 12-17.

SANDUSKY, O.—Cedar Point (Charles Baetz, manager): The following excellent attractions are offered by this popular resort for week of 12: The Marinellas, Jessie Lindsay, dancer; the Deltorellos, musical clowns; Vera, ladder artist, and Van Aukin, McPhee and Hill, horizontal bar performers.—Johnson's Island (A. J. Nusley, manager): This delightful resort has a great bill for week of 12: The Electric Quartette, in vocal comedy; Nellie Waters, Ray L. Royce, Baker and Lynn, and Billy Jaxon's comedy, A Dollar for a Kiss.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): Week of 11 the Sanford Family Orchestra, the Benton Sisters, Jack High, St. Clair and Loreno, and Will and Edith Cole attracted good audiences. The little Benton Sisters in dances and the trapeze performance of the Coles were features.

VAUDEVILLE PERFORMERS' DATES.

Ashton, Marguarite—Proctor's, N. Y., 19-24.
Adelman and Howe—Koster's, N. Y., 19-24.
Arnold Sisters—Ice Palace, N. Y., 19-24.
Aimée—Masonic Temple Roof, Chicago, 19-24.
Allene and La Rue—Olympic, Chicago, 19-24.
Allen and Oro—Olympic, Chicago, 19-24.
Appel, Frank—Haymarket, Chicago, 19-24.
Andrews, Pearl—Ford's Electric Park, Baltimore, 26-31.
Angela Sisters—Hopkins', Chicago, 19-24.
Adams and Taylor—Hanlon's Point, Toronto, Canada, 19-24.
Bindley, Florence—Proctor's, N. Y., 19-24.
Beaumont Sisters—Proctor's, N. Y., 19-24.
Bardine, Jose—Keith's, N. Y., 19-24.
Bennett, Mark—Keith's, N. Y., 19-24.
Brydges and Little—Phœnix Hill Park, Louisville, 19-24.
Beach, Florence—Phœnix Hill Park, Louisville, 19-24.
Baroness Blanc—Masonic Roof, Chicago, 19-24.
Barton and Ashley—Masonic Roof, Chicago, 19-24.
Burke Brothers—Olympic, Chicago, 19-24.
Boyer, Blanche—Haymarket, Chicago, 19-24.
Burgess and Burgess—Haymarket, Chicago, 19-24.
Burt, Frank—Haymarket, Chicago, 19-24.
Brawn and Harrison—Ferris Wheel Park, Chicago, 19-24.
Boyle and Graham—Keith's, Boston, 19-24.
Craig—Koster's, N. Y., 19-24.
Colby and DeWitt—Ice Palace, N. Y., 19-24.
Couture Brothers—Olympia, N. Y., 19-24.
Carlisle Sisters—Keith's, N. Y., 19-24.
Campbell and Canfield, Keith's, N. Y., 19-24.
Chappelle Sisters—Godfrey's Pavilion, Grand Rapids, Mich., 12-19.
Castilians, Five—Suburban Park, St. Louis, 19-24.
Cushman and Merrill—Olympic, Chicago, 19-24.
Clifford and Zach—Keith's, Boston, 19-24.
Clivette—Masonic Roof—indefinite.
Carroll, Lew H.—Pastor's, N. Y., 19-24.
De Wolf, Marie—Proctor's, N. Y., 19-24.
Dyllyn, Bernard—Great Northern Roof, Chicago, 19-24.
Davis and Gerome—England—indefinite.
De Casto and MacDonald, Binghamton, N. Y., 19-24.
De Witt, Josie—Great Northern Roof, Chicago, 19-24.
Daly, Lizzie and Vini—Olympic, Chicago, 19-24.
Dolan and Lenharr—Olympic, Chicago, 19-24.
Dixon, Bowers and Dixon Ferris Wheel Park, Chicago, 19-24.
Dunbar Sisters—Olympia, N. Y., 12-24.
Ely and Brooke—Proctor's, N. Y., 19-24.
Evans and Mills—Keith's, N. Y., 19-24.
Edwards, Emilie—Keith's, Philadelphia, 19-24.
Eclair Brothers—Olympic, Chicago, 19-24.
Ely and Gardner—Keith's, Boston, 19-24.
Fanchonetti Sisters—Proctor's, N. Y., 19-24.
Fuller, Mart—Ice Palace, N. Y., 19-24.
Fialkowsky—Keith's, N. Y., 19-24.
Franklin, Irene—Masonic Roof, Chicago, 19-24.
Farrell, Millie and Billie—Great Northern Roof, Chicago, 19-24.
Foy and Vedder—Olympic, Chicago, 19-24.
Flurys, Fernando—Olympic, Chicago, 19-24.
Fonti Boni Brothers—Ferris Wheel Park, Chicago, 19-24.
Fields and Lewis—Great Northern, Chicago, 18-24.
Falke and Semon—Suburban Park, St. Louis, 18-31.
Fulton, Mamie—Haymarket, Chicago, 19-24.
Frencelli-Lewis—Haymarket, Chicago, 19-24.
Greater New York Trio—M. H., Brooklyn, N. Y., August 2-7.
Gotham City Quartette—Ice Palace, N. Y., 19-24.
Grais, Herr—Olympia, N. Y., 19-24.
Genaro and Bailey—Olympia, N. Y., 19-24.
Gleasons, The—Keith's, N. Y., 19-24.
Grahams, The—Phœnix Hill Park, Louisville, 19-24.
Gecca Roman Students—Hopkins', Chicago, 19-24.
Geyer, Edgar—Olympic, Chicago, 19-24.
Giguerre, Eddie—Haymarket, Chicago, 19-24.
Galvin, Thos.—Haymarket, Chicago, 19-24.
Gibson and Purcell—Haymarket, Chicago, 19-24.
Grant and Norton—Keith's, Boston, 19-24.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gehrue Sisters—Olympia, N. Y., 12-24.
Howard, May—Koster's, N. Y., 19-24.
Hacker and Lester—Keith's, N. Y., 19-24.
Hoey, May—Keith's, N. Y., 19-24.
Helf and Yost—Casino Park, Toledo, 19-24.
Hull, Caroline—Keith's, Boston, 19-24.
Hall, Frank—Olympic, Chicago, 19-24.
Hayes, Edmund—Haymarket, Chicago, 19-24.
Hilly, Jas. T.—Keith's, Boston, 19-24.
Irving, Montgomery—Saratoga, N. Y., 19-24.
Kurtz—R. R. Park, Worcester, Mass., 19-24.
Kendall, Ezra—Masonic Roof, Chicago, 19-24.
Kara—Olympia, N. Y., 5-24.
Le Roys, The—Proctor's, N. Y. 19-24.
Leo and Chapman—Proctor's, N. Y., 19-24.
Lottie, Bonnie—Koster's, N. Y., 19-24.
Lorraines, The—Ice Palace, N. Y., 19-24.
Lorenz and Allen—Hopkins', Chicago, 19-24.
Lytton, Emily—Haymarket, Chicago, 19-24.
Marion and Hastings—Proctor's, N. Y., 19-24.
Manning and Sanford—Ice Palace, N. Y., 19-24.
Montague and West—Keith's, N. Y., 19-24.
Montgomery and Stone—Phœnix Hill Park, Louisville, 19-24.
McKeever, Lizzie—Haymarket, Chicago, 19-24.
Midway—Ferris Wheel Park, Chicago, 19-24.
Moore, Eddie—Keith's, Boston, 19-24.
Murray and Mack—Exposition, Milwaukee, 18-24.
Merritt and Gallagher—Mt. Clemens, Mich., 28-July 24.
Newsboys' Quintette—Keith's, Boston, 19-24.
Ott Brothers—Proctor's, N. Y., 19-24.
O'Malley Sisters—Roof-Garden, Des Moines, 12-26.
Pinuad, Eddie—Proctor's, N. Y., 19-24.
Rigby, Arthur—Keith's, Boston, 19-24.
Randall, Dan—Ferris Wheel Park, Chicago, 19-24.
Rackett Brothers—Great Northern Roof, Chicago, 19-24.
Rosebuds, Three—Keith's, Boston, 19-24.
Routt, Cora—Olympia, N. Y., 19-24.
Randalls, The—Keith's, N. Y., 19-24.
Royce, Ray L.—Victoria Park, Ottawa, Can., 19-25.
Reno and Richards—Keith's, Boston, 19-24.
Rogers Brothers—Koster's, N. Y., 12-24.
Rankin, Phyllis—Keith's, N. Y., 19-24.
Romalo Brothers—Masonic Roof, Chicago, 19-24.
Sanger, Eugene—Proctor's, N. Y., 19-24.
Seneca Brothers—Ice Palace, N. Y., 19-24.
Salmo—Olympia, N. Y., 19-24.
Schrode Brothers—Keith's, N. Y., 19-24.
Sayne, Vila—Keith's, N. Y., 19-24.
St. John, Frankie—Keith's, N. Y., 19-24.
Smith and Cook—Hopkins', Chicago, 19-24.
Stewart, Belle and May—Great Northern Roof, Chicago, 19-24.
Silvers, The—Haymarket, Chicago, 19-24.
Silvo—Haymarket, Chicago, 19-24.
Schuyler Sisters—Haymarket, Chicago, 19-24.
Schaar, W. A.—Ferris Wheel Park, Chicago, 19-24.
Scott, Carrie—Ferris Wheel Park, Chicago, 19-24.
Stewart Sisters—Great Northern, Chicago, 18-24.
Stork, Harry—Keith's, Boston, 19-24.
Shayne and Worden—Keith's, Philadelphia, 26-31.
Troja—Koster's, N. Y., 19-24.
Thornton, Jas.—Olympia, N. Y., 19-24.
Thatcher and Marble—Keith's, N. Y., 19-24.
Tanakas, The—Hopkins', Chicago, 19-24.
Tally-Ho Trio—Keith's, Boston, 19-24.
Vance, Clarice—Ice Palace, N. Y., 19-24.
Van, Billy—Phœnix Hill Park, Louisville, 19-24.
Ward, Daisy—Ice Palace, N. Y., 19-24.
Webb and Hassan—Olympia, N. Y., 19-24.
Williams and Carleton—Phœnix Hill Park, Louisville, 19-24.
Walker, Rachel—Masonic Roof, Chicago, 19-24.
Walsh Sisters—Olympic, Chicago, 19-24.
Wests, The—Olympic, Chicago, 19-24.
Western, Lillie—Ferris Wheel Park, Chicago, 19-24.
Whyte and Becket—Ferris Wheel Park, Chicago, 19-24.
Williams and Walker—Keith's, Boston, 19-24.
Ziska—Olympic, Chicago, 19-24.

MATTERS OF FACT.

Maude Sheridan, of L. J. Carter's Southern Heart of Chicago company, has had two songs written for her. One is called "Grace May," published by A. M. Hall, of New York, and the other a coon song, called "I'm a Happy Little Nigger." The words are by Mrs. Josie A. Hall, mother of Jessie Mae Hall, and music by Charles Eisenhut. Miss Sheridan will feature both songs this coming season.

Herrmann the Great company, under the management of Thurnaer and Thall, will visit the Pacific Coast this coming season. The company will be headed by Adelaide Herrmann, assisted by Leon Herrmann. Many new and marvelous sensations will be seen for the first time on this tour. The Eastern tour will begin in New York early in August.

Michael Strogoff, the powerful Russian melodrama which proved a drawing card a number of years ago, has not been in the large cities for several seasons. It would undoubtedly continue a paying attraction in the popular priced houses. A representative manager can secure the property on a reasonable royalty of the owner, Florine Arnold Andrews, 90 Winter Street, Fall River, Mass.

William Redmund and Mrs. Redmund played Iachimo and the Queen respectively in Margaret Mather's production of Cymbeline, and everywhere achieved personal hits. They have not yet signed for next season.

Mabel Strickland, who originated the part of Martha in The Hoosier Doctor at the Grand Opera House, Chicago, captured the hearts of her critics by her winsome and dainty ways. The press declared her a most natural and charming comedienne. She will continue in the role next season.

John A. Holland's domestic comedy drama, Granite Hills, a stage picture of New England life, which was produced at the Lyric Theatre January 21, can be secured on royalty. Mr. Holland gave the piece a production to attest its merits with gratifying results. The comments of the press were very favorable.

Willis M. Goodhue is not going in advance of the Lillian Russell, Della Fox and Jefferson De Angelis conglomeration. The position was offered to him by Mr De Angelis, but the negotiations are off. Mr Goodhue was very successful in his handling of Elihu R. Spencer last season. He has not yet closed, and may be addressed at Tam's Musical Bureau, 110 West Twenty-eighth Street.

Jean Mawson, the sprightly ingenue with the Cotton King company last season, has just returned from a trip abroad, having taken in the Jubilee celebrations in London. Miss Mawson is open to offers for the coming season.

Joe Cawthorn, the clever German comedian, has been engaged by De Verna and Cohen to originate the part of Hans Schultz in their big production of Nature at the Academy of Music. As it is claimed that the part is just in Mr. Cawthorn's line, he should score one of the hits of his career.

Fate, Zozo, Only a Woman's Heart, He, She, Him, and Her, and The Irish Corporal, which attracted large audiences to the popular priced theatres several seasons ago, and should still prove strong drawing cards, may be had on royalty of C. R. Gardiner, Norwalk, Conn.

Thomas Hindley, who conducted the orchestra of the Fifth Avenue Theatre very efficiently for a number of seasons, will not continue at this theatre next season, and therefore invites offers from representative managers only. His address is 147 East Eighty-second Street.

The Truth Theatrical Print company, of Churubusco, Ind., will deliver 250 letterheads and a like number of envelopes, printed in one or two colors, on receipt of $1.

Master Andrew Byrne, the wonderful boy violinist, assisted by his father, is giving concerts nightly at the Shore House, Bergen Point, N. J.

A. P. Ingraham, a double bass player, wishes a position with a theatre or an operatic company for the coming season. He may be addressed at 1115 Grand Avenue, Kansas City, Mo.

Marie Emma Whiting has written a comedy sketch for three characters, which she will dispose of at a reasonable figure.

Frank Powell invites offers for juveniles and heavies. His address is 251 East Ohio Street, Chicago.

Fair week, August 23-28, is open to a good repertoire company at the Auditorium, Newark, Ohio.

Alberta Gallatin has scored new triumphs in the leading roles with the Columbia Theatre Stock company, in Washington, D. C., where her work has won the admiration and commendation of the newspaper folk.

One thousand dollars will be invested in a legitimate theatrical enterprise by Cash, Box 5, 402 Columbus Avenue.

Charley Reynolds has secured the new Orpheum Theatre, Denver, Colo., and will reopen the house about September 20 as a high-class vaudeville and combination theatre. An efficient stock company will be engaged for dramatic and burlesque productions. The leading vaudeville features will be introduced each week, and first-class traveling attractions will be played at intervals. Arrangements will be made with stars and authors for the production of their latest successes. Robert A. Hewlette has been secured as general amusement director.

C. Constantine has reopened his dancing academy at 2 Union Square, and is now prepared to teach all the latest dances as well as new and novel evolutions of terpsichore at Summer prices. Many of the most graceful dancers are numbered among his pupils.

Philadelphia's well-known costumer, Miller, of 231 North Eighth Street, is prepared to furnish estimates on all kinds of costume work. The workmanship and fit of his wares have received the commendation of those who have given him a trial.

J. P. Clark and Emma Whittle, seen to advantage in character roles, have not closed for next season. They are quick studies and well up in repertoire.

A number of plays which have had successful productions and are supplied with necessary printing are offered for sale by M. W. Hanley, Room 308 Knickerbocker Building.

The Casino Theatre at Middletown will continue under the management of Horace W. Corey, and will play attractions for one and two nights as heretofore.

Albert Ellery Berg, a dramatist of considerable experience, offers to write vaudeville sketches and comediettas to order with a special opportunity for an immediate production and engagement. Mr. Berg can be addressed care of THE MIRROR.

A well-known manager of a handsome and profitable theatre wishes to dispose of his long lease owing to ill health which demands his retirement from business. The house is located in a city of over 130,000 inhabitants. He may be addressed as "Opportunity," care of this office.

For the benefit of managers who do not understand the situation of affairs associated with the sale of the Park City Theatre, Bridgeport, Conn., Manager Walter L. Rowland states that the sale was in every way bona-fide, having been ordered by the Court of that city, and will, notwithstanding all rumors to the contrary, hold good. Manager Rowland has already booked about seventy-five attractions, and intends to open his season September 1. Parties holding contracts for the Park City Theatre, not signed by Manager Rowland, will do well to communicate at once with him, as no contracts will be honored unless signed by him.

A Brilliant Idea, by Maribel Seymour, is a comedy sketch which will be presented by Oscar Eagle and Esther Lyons at Proctor's Twenty-third house, July 26. It is said to be extremely clever, and bids fair to prove most successful.

Thomas E. Murray, being obligated to fulfill his engagements in England, will sell outright or let on royalty a new and original Irish comedy.

Haile's Theatrical Circuit, of Texas, with Chester Haile as manager, has its headquarters at Marlin, Texas. The circuit comprises forty-one houses in towns ranging in population from 2,000 to 15,000.

The Third Avenue Theatre, rebuilt less than two years ago, and thoroughly equipped with all new appurtenances, is offered for rent. The owner can be seen on the premises.

The rights to the veriscope reproduction of the Corbett-Fitzsimmons fight for New York State, barring Kings and Queens Counties, are vested in M. K. Marks, of Elliott Square, Buffalo, N. Y., who wishes to hear from managers having open time.

"B. C. D.," a young star, wants a backer with $1,000.

Frank Maltese has taken the management of the Lyceum Theatre, Salt Lake City, Utah, and will play combinations the coming season. Only first-class attractions will be considered.

Wallace Jackson's Flint Green in Old Innocence was a capable bit of acting and merited the commendation accorded to him. Managers wishing to negotiate for his services for next season should address him at 107 West 105th Street.

"Basso," care this office, a pupil of some of America's best vocal instructors, wants engagement with light opera. He has a heavy, deep voice of large range.

W. B. Gray and Company, music publishers, have just issued an advance edition of professional copies of their latest publications, comprising an excellent and various collection of songs, in conjunction with a number of instrumental pieces, arranged for the piano, orchestra and brass band. They have two reception rooms at their offices, 16 West Twenty-seventh Street, at which their publications are taught free of charge. Copies of their songs will be sent to professionals out of town on receipt of postage, 10 cents.

Mattie Lockette, principal soubrette with The Star Gazer, in which her work and taking specialty were voted the hits of the piece, has not closed for next season, and will accept joint engagement only in conjunction with her husband, Charles L. Willis, who was the musical director with The Star Gazer the past season.

A leading lady and tramp with specialty are wanted by Manager Joe W. Spears to complete Murray and Mack's company.

OBITUARY.

Charles Hunn, a negro variety comedian, died on July 15 at Boston. The remains were brought to this city for interment, the funeral being in charge of Ernest Hogan. Tom McIntosh, Bob Cole, Billy McClain, Billy Johnson, Bob Kelly, and Williams and Walker. Hunn's wife, May Bohn, survives him.

George Bernard (Miller) died very suddenly of heart disease at his home in Kansas City, on Monday, July 12. Deceased was a clever dancer, well known in the profession, and was at one time a member of Bailen and Hart's company. He was twenty-eight years of age, and had formerly worked with Hattie Bernard, Cain Bailey, Harry Chapman, and others.

Frank McLaughlin, one of the proprietors and publishers of the Philadelphia *Times*, died last Wednesday. He was one of the most artistic printers in the world, an able editor, and in his younger days was an amateur actor. He was fond of the theatre always, and was well known by many distinguished players.

Born.

PRINGLE.—A son, to Mr. and Mrs. Johnnie Pringle, in Logan, Utah.

CAMPBELL.—A son to Mr. and Mrs. L. Maurice Campbell (Henrietta Crossman), in New York, July 14.

Died.

HUNN.—Charles Hunn, at Boston, Mass., on July 15.

BERNARD.—George Bernard (Miller), at Kansas City, on July 12, of heart disease.

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MINNEAPOLIS TRIBUNE, June 28.—"Arnold Daly, as the English Tweenways, verifies the prediction offered for his future good works, and makes of his ludicrous, simpering Englishman a likely possibility."

MINNEAPOLIS JOURNAL, June 28.—"Arnold Daly was seen in the role of Gulfred, Earl of Tweenways, and his interpretation of the diminutive, whining nobleman was most admirably done."

MINNEAPOLIS EVENING PRESS.—"The Earl of Tweenways, the boasting Englishman, whose ancestors were instrumental in manufacturing considerable history for various reasons, was given a very strong setting by Arnold Daly, and his braveness in facing a herd of cows, and the manly way in which he saved the game-keeper's neck, were greatly enjoyed. Mr. Daly is an actor of unquestioned ability."

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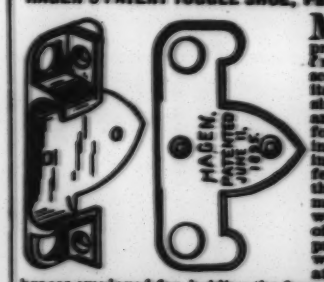

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